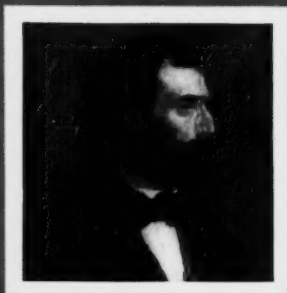
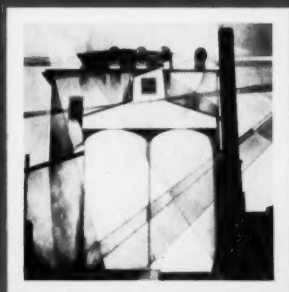


# MAGAZINE OF ART



HUNT & HIS NEWPORT CIRCLE BY GIBSON DANES



CHARLES DEMUTH BY S. LANE FAISON, JR.



ARCHITECTURE & LEARNING BY WALTER L. CREESE



ANTIQUITIES OF LIFE BY WILLIAM FAGG

APRIL 1950 25 CENTS THE AMERICAN FEDERATION OF ARTS

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APRIL 1950  
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# MAGAZINE OF ART

ROBERT GOLDWATER, EDITOR

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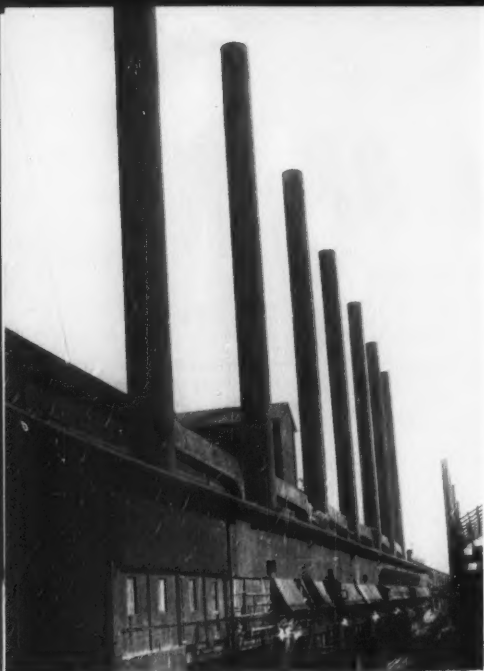


Fig 1

Fig 1. Lukens Steel Company, Coatesville, Pa., seen from Route 30, courtesy Lukens Steel Company. Fig 2. Charles Demuth, *End of the Parade*, 1930, tempera, 19 1/2 x 15 1/2", collection of William Carlos Williams, Rutherford, N. J. Opposite page: Fig 3. Lancaster, Pa.; in foreground, P. Lorillard tobacco factory, formerly a cotton mill, photograph John A. Fritz Studio.

Fig 2

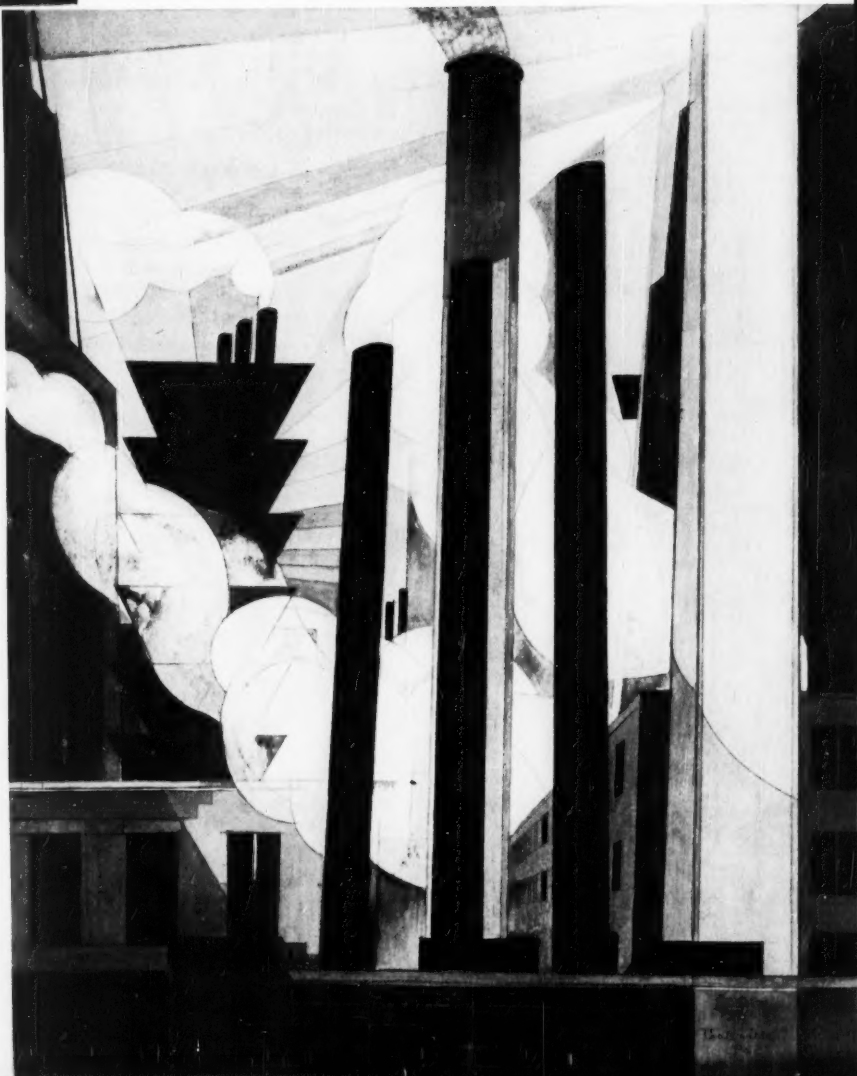






Fig 3

# FACT AND ART IN CHARLES DEMUTH

S. LANE FAISON, JR.

**C**harles Demuth's architectural pictures, as a glance at the illustrations for this article will show, were more faithful to the original motive than their sparse cubist appearance might indicate. In his search for a personal expression, Demuth found in nature a liberating, not a restrictive force. For him, as for Cézanne, the visible world served as far more than the dictionary that Delacroix called it. Cézanne avoided all Byronic flights of imagination, and no doubt that discipline helped him to surpass Delacroix in the invention of pictorial forms. The imagination of Charles Demuth, like that of Cézanne, was earthbound in appearance only. Some of his finest work was inspired by literature, but its quality depends in high degree on visual discovery. Thereby he too surpassed Delacroix, at least in the precarious art of joining literature to painting. Demuth furthermore has a secure place among those rare spirits—the Piranesis, the Fouquets, the Pol de Limbours, the Corots, the Monets—who metamorphosed architecture into a painter's vision.

Several comparisons between Demuth's paintings and his architectural motives appear here for the first time. They provide only a sample of the possibilities, but enough of a sample to give a clue to Demuth's habits of work. The idea of using photography to make such comparisons is, of course, not new and has been extensively employed both by John Rewald and Erle Loran in their work on the impressionists and Cézanne. Unless one has already arrived at a high estimate of Demuth's work—and I myself believe him to

be the most original and gifted American painter of his generation—comparisons of this sort may seem to be only a kind of stunt. It may come as a surprise to note that his acceptance of the motive was startlingly complete; my purpose, however, is not to persuade anyone that Demuth's paintings are works of art because they do or do not resemble nature. It is clear that he arrived at his art by subtle shifts rather than by wholesale alterations. The comparisons may throw light on the sensibility of a very complex artist and make it communicate more powerfully than before.

Placing photographs side by side is certainly not the same as comparing original paintings with one's own experience of a motive in nature. In reading what follows, four variables, not two, should be kept in mind: the painting, the motive, the photograph of the painting and the photograph of the motive. Color reproductions would have provided a fifth variable. The absence of color is by no means the only serious flaw in using photographs for these purposes. Although the photographs of Lancaster were made by a skilled professional, under the ideal conditions of a clear December afternoon, nevertheless when they were completed the motive seemed in every case to have lost the quality of immanence which I had felt in its presence. In the photograph the motive was too far away. Its masses were somehow much too horizontal. Nor did elimination of the foreground and enlargement of the particular portion of the scene selected by Demuth much improve matters. Demuth



Fig 4. Charles Demuth, *Lancaster*, 1920, watercolor and pencil, 23 <sup>7</sup>/<sub>8</sub> x 20", collection of Louise and Walter Arensberg, Hollywood, Calif.



Fig 5. Old and new towers of Lorillard factory, Lancaster, photograph John A. Fritz Studio.

made his own enlargements too, but they were psychological, not mechanical. By transforming the image, he fixed its meaning.

Lancaster, Pennsylvania, where Demuth lived and did most of his work, is one of the very beautiful cities of the United States. It is set harmoniously in country as rolling and as spacious as Champagne. The brick and wood architecture of the eighteenth and early nineteenth centuries is its chief distinction. In Lancaster there is more authentic, though not ornate, elegance than can be found today in Philadelphia or Baltimore. It compares favorably with the old sections of Boston and Providence, and it is considerably more extensive than Nantucket. For the most part its beauty has survived the challenge of newer industrial demands. The early cupolas and steeples still show among the factory chimneys and water towers on Lancaster's skyline (Fig. 3). But these modern forms also have their beauty, and Demuth was among those who first taught us to recognize beauty in an industrial landscape. This is, in fact, one of his major contributions to American culture.

Demuth found nothing sinister or deplorable in the way in which a brash iron tank of modern industry overshadows the wooden cupola of an old cotton mill (Figs. 4, 5, 6)—not a church tower, although it has been identified as such in writings on Demuth. Any moral drawn about the triumph of capitalism over religion is, therefore, irrelevant. In his painting of this motive, mill and tank complement each other admirably, the one lending its grace, the other its resilience, for emulation. The wooden tower has a fine weather-vane of an Indian in a canoe. Demuth adds a tall spike to the iron tank; how could it fail to have had one? In both towers he accents the sheer surfaces, the clean edges,

the restrained but rhythmic aspiration. The lower buildings take on some of the sky's translucence, and the sky in turn echoes their crisp angularity. For Demuth, a sky was not an empty continuum. It was a substance like glass, a fragile crown for an elegant substructure.

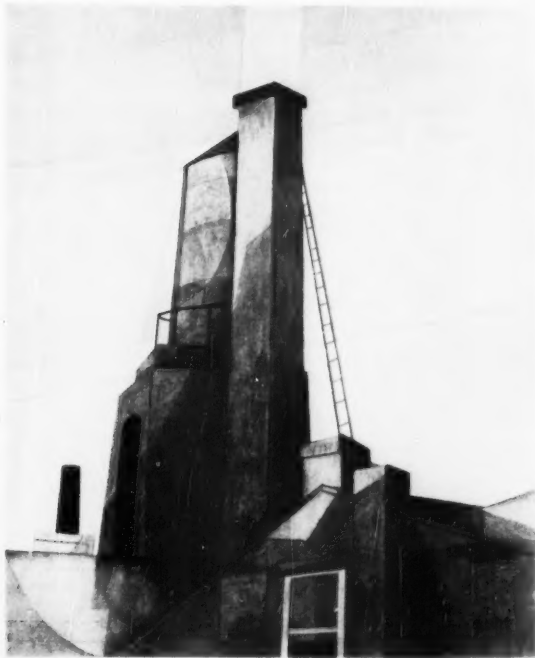
In further comparing Figures 4 and 5, the reader should note that the motive, which looms so close in the painting, can in actuality only be seen at a distance of two or three hundred yards (Fig. 6). Part of Demuth's break with illusion in his pictorial space is due to the elimination of the foreground. The baroque proscenium arch, the dark enframing, is gone. Like the young Corot, like Cézanne and the cubists, Demuth goes directly to the motive and makes poetry out of the flat surface on which he is working. To this purpose the planes are bent, the values held down, the masses elongated. The distinctions between large and small units are magnified to increase the sense of scale: hence the changes in window sizes and the introduction of additional windows at left center.

It was the juxtaposition of related forms, not a lament about old and new civilizations, that moved Demuth to paint this picture. *Aucassin and Nicolette*, a similar but somewhat inferior work of the following year, offers ample evidence of this (Fig. 7). Its tower may, I believe, be identified as the very male-looking and tapering black chimney and the rather submissive water tank which appears next to it to the right of center in Figure 3. These towers and the two already discussed are all part of the same factory (compare Fig. 6). A long search has failed to reveal the exact angle, and I am therefore not certain of this identification of the motive for *Aucassin and Nicolette*, but I recommend the solution of this puzzle to any art historian more diligent



Fig 6. Larillard factory, Lancaster, from Strawberry Street, photograph John A. Fritz Studio.

Fig 7. Charles Demuth, *Aucassin and Nicolette*, 1921, oil, 23 1/2 x 19 1/2", Columbus Gallery of Fine Arts.



than I. It will lead him through a fascinating maze of back streets, and that has its own reward.

Demuth lived with his mother in the eighteenth-century house on East King Street which had belonged to his family for generations. He bequeathed this house to his lifelong friend, Robert Locher, who now occupies it and to whom I am deeply grateful for the identification of all motives discussed in this article. The house is ampler than its modest façade might suggest, beautifully made and intelligently planned. For his studio, Demuth chose a small upstairs room overlooking the long narrow garden. Here the prospect is altogether removed from the modern world. It is dominated by the spire of Trinity Lutheran Church (seen in Figure 3 behind the black chimney), which is said to have been made from a design by Christopher Wren. Demuth's many pictures of New England churches were painted for the most part in Provincetown, Massachusetts, but the New England flavor of Lancaster's architecture as well as its city plan is very striking, and the connection should not be forgotten in considering his work.

A step out into Demuth's garden, a turn to the right—and *Modern Conveniences* suddenly appears across the adjacent lot (Fig. 9). To one who knows the painting (Fig. 8) it is a startling sight. The comparison with the photograph—taken, of course, to approximate the painting as closely as possible—is so nearly self-explanatory that comment seems almost superfluous. Once again, however, the verticality of Demuth's design should be mentioned. He arrives at it by several alterations: the broader clapboards run up and down in his picture (perhaps they used to be that way), the planes are consistently flattened to reduce horizontal projection, the ascending sequences of the iron stairs are more strongly marked, some windows are omitted and a major vertical is introduced just left of center. Though the doors and windows which Demuth selects are not so narrow as the originals, their proportions are controlled by the major rectangles in the composition. Some circular shapes, rather too overtly reminiscent of Léger at the lower left, provide a contrasting theme. Again, Demuth offers no complaint that modern conveniences have been added to antique charm. Indeed, he has made the junction inevitable.

Although a related picture, *Stairs* (Fig 12), was painted in Provincetown, the motive is not unfamiliar in Lancaster. Such Marcel Duchamp-like constructions are frequently found there, attached to the two-family houses. (Where is the nude in Figure 13?) Although the original motive is doubtless in Provincetown, the connection with the building shown in Figure 13 is very striking and is even more apparent in actuality than in this excellent photograph, which reduces the crisp contrasts of red and white and the paper-thinness of this pile of planes, stacked like a house of cards, defying gravity.

A diabetic, Demuth became a virtual invalid in the later years of his life. Cloistered in his upstairs studio, he turned increasingly to still-life. Henry McBride reports that when asked why he painted no more figure pieces, Demuth replied, "I simply haven't the strength." Even so, he occasionally returned to another old theme, industrial landscape.

Only five minutes by car from Demuth's house, the twin gray cylinders of the Eshelman grain elevators rise from a base of red brick and wood buildings. In its setting, the effect is like an apparition. For Demuth, this motive had

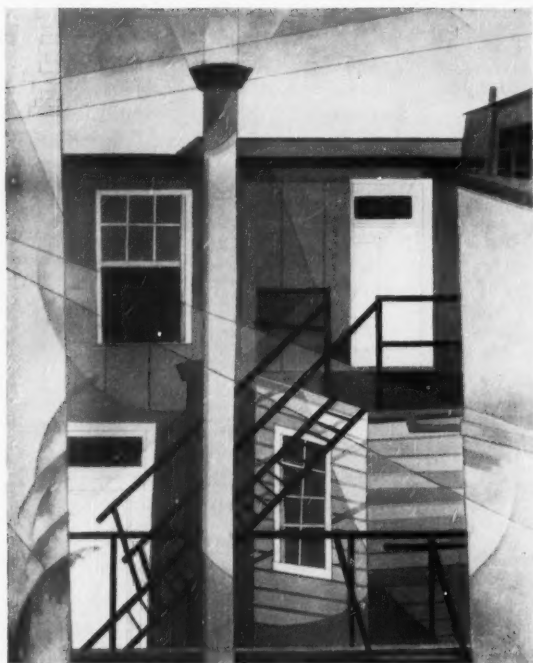


Fig 8. Charles Demuth, *Modern Conveniences*, 1921, oil, 25 1/2 x 20 3/8", Columbus Gallery of Fine Arts.



Fig 9. View from Demuth's garden, Lancaster, photograph John A. Fritz Studio.

the grandeur of Karnak; *My Egypt* (Fig. 10) was his response to it. This oil, probably his best-known work, was reproduced in *Fortune* for December, 1949, with the following caption:

By extreme contrast to John Kane, the late Charles Demuth was a highly trained, rather overduplicate painter who was much attracted to U.S. industrial forms. He called this highly stylized, cubist-influenced picture *My Egypt*—perhaps as a deliberate provocation to philistines. In any event the painting stands as a memorable serene, if cold composite impression, reputedly of the Eshelman grain elevators at Lancaster, Pennsylvania.

Figure 11 corroborates this identification. But "overdelicate" for whom? Overdelicate like Manet and Feininger, Proust and Henry James, Debussy and Ravel? Monumental and serene, certainly, but not cold. The color plate in *Fortune*, with its washed-out blues, light shadows, pale tan and green roofs and anemic brick elements at the lower corners, is cold indeed, but it is not a good reproduction. In the original painting, the blues of the sky attain a Mediterranean brilliance, shading to warm ivory, the blacks have Goya's luster, and the tones of the brick buildings are both deep and intense. There are no greens whatever. The *Fortune* reproduction, however, did include the whole picture, whereas the photograph reproduced in Figure 10 has been slightly cropped to eliminate the shadow of the frame, so that Demuth's noontime searchlights seem to have a less concentrated point of origin than they have in the painting itself.

The photographs show that *My Egypt* is anything but a "composite impression." It is nevertheless considerably

transmuted by Demuth's sensibility, although the main elements are transcribed with unexpected accuracy. Even the telephone wires have been absorbed as a linear motive and developed into multiples and variations. They provide a transition to the diagonal lines at the edges of the planes of light which swiftly bind all the varied units into a magnificent design and a forceful expression of industrial power. *My Egypt* is not so crushing as Karnak (which Demuth never visited) nor so mechanized as Léger's *The City*, but appropriately enough there are no humans in this image. The windows are emptier than those in the houses of Hopper or Burchfield. Yet Demuth's effect is more intrinsic to his design than theirs, without appeal to extrinsic associations.

One of Demuth's good friends, Miss Susan Street, has told me that he habitually compared people and things to works of art or literary characters that he loved. An avid reader of Proust, he intended to make a series of illustrations for *Remembrance of Things Past*, but never carried this out. The following quotation from *Swann's Way* may clarify the kind of elegant facetiousness that underlies Demuth's titles:

Swann . . . had always found a peculiar fascination in tracing the paintings of the Old Masters, not merely the general characteristics of the people whom he encountered in his daily life, but rather what seems least susceptible of generalisation, the individual features of men and women whom he knew, as, for instance, in a bust of the Doge Loredan by Antonio Rizzo, the prominent cheekbones, the slanting eyebrows, in short, a speaking likeness to his own coachman Rémi. . . .

However one chooses to interpret Demuth's titles, it is certain that anything suggesting heavy symbolism or German



Fig 10. Charles Demuth, *My Egypt*, c. 1929,  
oil, 34 1/4 x 29 1/4",  
Whitney Museum of American Art.

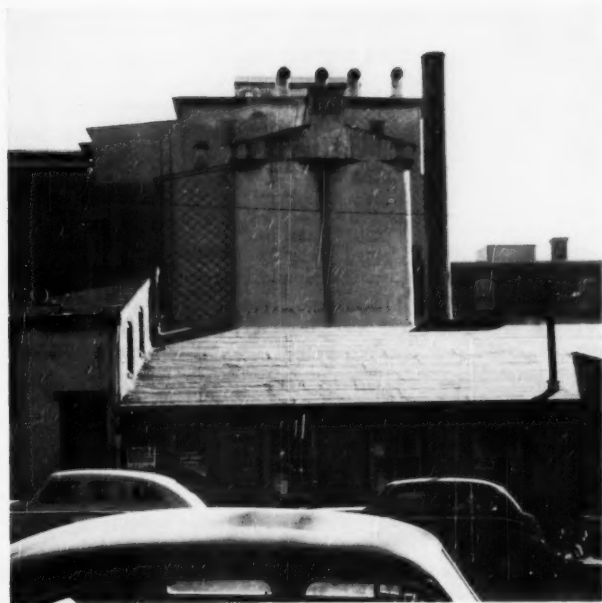
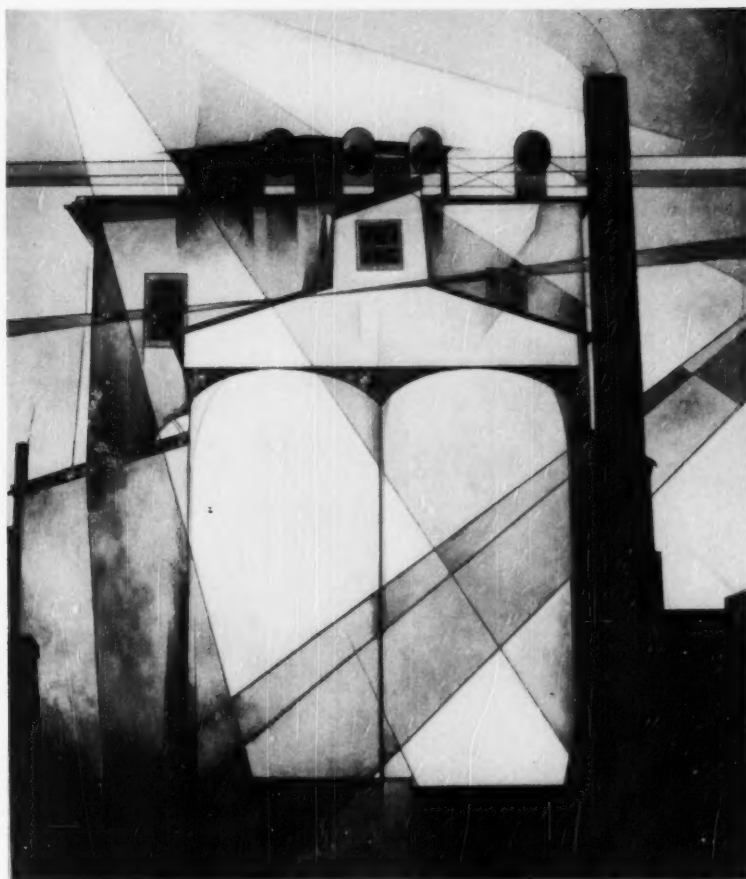


Fig 11. Elevators of John W. Eshelman & Sons, Lancaster,  
seen from West Walnut Street, photograph John A. Fritz Studio.



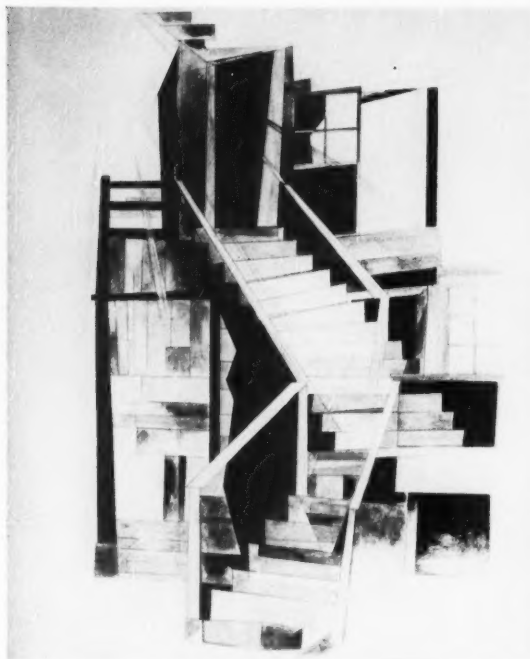


Fig 12. Charles Demuth, *Stairs*, Provincetown, 1920, watercolor, 23½ x 19½", Museum of Modern Art.



Fig 13. *Stairs near Mary Street School*, Lancaster, photograph John A. Fritz Studio.

mysticism or any kind of self-pity is altogether wide of the mark. Demuth was a continental, and at least half of his mind was in Paris.

Unlike *My Egypt*, the painting called *End of the Parade* (Fig. 2) is a composite image. Its model was the plant of the Lukens Steel Company at Coatesville, about twenty-five miles nearer Philadelphia along Route 30 than Lancaster. Figure 1 shows what any motorist can see from the highway as he passes this enormous factory. Further to the right there is a gigantic brick chimney corresponding to the one in Demuth's painting. The title, probably whimsical rather than ironic, can be taken at face value: the black stacks march with military precision into this dramatic cul-de-sac. Demuth was, to put it mildly, no businessman. Like any person of even moderate sensibility, he knew that his world was foreign to some of the values of an industrial society. He gave full expression to his questioning of these values in the painting called *Business*, in the Art Institute of Chicago, which shows a chart of squares labeled with numbers and the days of the week. Though it has much more to offer than this meagre description might indicate, *Business* is one of Demuth's lesser works, frankly "literary" in reference. The titles of his more complex and most characteristic works often give them an amusing, sometimes wry twist, but it would be a bad mistake to suppose that the title comprises his basic intention. This was, as always, a visual matter, neither moralistic nor associative.

If literal-mindedness is the curse of American culture, the fault has not been exclusively that of the American public. As a people, it is true, we resist the loftier flights of the imagination. We do not want our poets any more than

we deserve them. We are vaguely resentful when, on occasion, an artist of uncommon gifts appears among us. If he becomes famous in spite of our unconcern, we do our best to tame him. When he insists on tampering with the appearance of our everyday world, we feel somehow insulted. Here, more than anywhere in the world, the photograph has status as the measure of truth. Its authority can be most easily tested in commercial art, but even there its discipline yields to our ideology of amiable and healthy immaturity.

Even in the more complex and less anonymous areas of artistic expression, the photograph holds sway—at least as a general rule. Charles Demuth was one of the exceptions. The well-documented anecdote, the mechanical inventory of surfaces, the arresting event, the touching memory, the catchy angle, the slick piece of craftsmanship—these, not the experience of life, seem to be the chief concern of the majority of our painters. Photography may be an art; but photography can also hold an artist prisoner. Grant Wood's archaisms scarcely surmounted it, nor did it release Hopper's or Sheeler's imaginations for bold transformations of appearance; even Ben Shahn is not always its master.

This is not an apology for either non-objective or "intra-subjective" art, which may nevertheless be our most inventive contributions today. It is only an appeal against the tyranny of illusion. Nature is a discipline, not a despot. Among the too few American painters who have fired discipline with imagination and guided imagination by discipline, Charles Demuth holds a very honorable place. He was in the great tradition, not in any narrow or chauvinistic sense, but as a living link between past and future.

WILLIAM FAGG

# THE ANTIQUITIES OF IFE

FROM about the middle of the nineteenth century a growing handful of antiquarians and ethnologists, travelers, missionaries and, perhaps, ordinary men of education were beginning dimly to apprehend an artistic merit—which they scarcely sought to define in artistic terms—in the primitive carvings from America, Oceania and Africa, which were by then flowing into the national museums of Europe. If they sometimes referred to them as “curios” and would not have presumed to compare them with the accepted masterpieces of Greece, Egypt and renaissance Italy, this was because language is often outstripped by men’s action in such matters, and because they lived in a still secure universe of which the Greek tradition was a main pillar.

Dimly again at first, in the ‘nineties and the first years of this century, certain continental artists came to appreciate and to announce the esthetic importance of the primitive and the exotic in general, and, later, of the primitive sculptures which they now “discovered” in the museums. In 1906-07, primitive art, and notably that of Africa, was formally admitted as a sanction of the new revolution. As is usual, the iconoclastic aspect of the revolution was well developed, and degree of departure from classical norms seemed often to be the principal criterion by which the primitive works were ranged in order of merit. The two-dimensional ancestor figures of the Bakota tribe—stylized away almost to the point of pure geometry—became as symbols of the movement. The preoccupation of these artists was, and in the main still is, with the visible forms of the tribal sculpture, and little or no account was taken of their content or of the nature of the carver’s inspiration. Easy generalizations were made to explain the different degrees of stylization found in the various tribes in terms of the fears and frustrations of modern European society,



Head, bronze, 12½" high, collection of William R. Bascom, Evanston, Ill., courtesy Paul S. Wingert.

and support for such *a priori* speculations was enthusiastically drawn from the infant quasi-science of psychoanalysis. The approach of contemporary artists to primitive art is thus in the main intellectual and self-conscious, and perhaps it could not be otherwise, since the academic restraints which they are seeking to throw off are themselves of intellectual origin.

This is the scene against which we may consider the discoveries made in recent years at Ife in southwestern Nigeria, which have so enriched our knowledge of African art while only deepening its mysteries. About 1905 a plaster cast from an Ife terra cotta head was given to the British Museum, and in 1910 the German Frobenius led an expedition there, found a bronze head and several small terra cottas and boldly announced the discovery of Plato’s Atlantis. Other terra cottas were later found in shrines, and in 1938 the main discovery of bronze heads was made. Finally, a new series of terra cottas was brought to light in 1949 at Abiri, ten miles from Ife, by the British Government archeologist, Mr. Bernard Fagg. Flown to England soon after their discovery for study and for display at the exhibition of Traditional Art of the British Colonies held at the Royal Anthropological Institute, these latest finds have now been returned to Nigeria. Altogether we now have some

fifty examples—twenty of them in bronze—by which we may try to evaluate this mysterious culture.

Technically, the bronze heads are zinc bronzes (or more strictly brasses) in varying proportions, cast with consummate skill in the same *cire perdue* process used in ancient Egypt, China, India, Greece, Rome, renaissance Italy and modern Europe, and even pre-Columbian America. About half of the heads have parallel vertical striations at intervals of about one-eighth of an inch covering the whole face, including the eyelids and, often, the lower lip. These seem to represent scarifications of a kind still carried out at youths' initiation ceremonies in some parts of Nigeria, although there is no tradition of scarification at Ife. Most of the bronzes have rows of holes marking the hairline and the normal limits of a well-kept beard and mustache; there is evidence that tiny beads of black glass hung from these, presumably to represent facial hair, and this method of showing hair is a typically African trait. It seems to involve a conception of the hair as something external to the body, rather than as a part of it; many West African tribes attach real human hair or some other substitute material to the wood of the mask or figure, whereas Greek and other European sculptors depict the hair in the same material as the head itself. At Ife there is only one case of the portrayal of head hair in bronze, seen just below the headdress.

Head, bronze, 14 1/4" high, courtesy British Museum



Head of Negroid type, painted terra cotta, 6 1/4" high, courtesy Bernard Fagg.

The Ife bronzes are technically superior to most European castings, though surpassed in thinness by some from early Benin. Faulty castings were repaired with great skill by the burning-in method. The beautiful green patina of some of the heads is equal to that of the finest Chinese bronzes; these pieces also show traces of red paint, and similar traces appear on some of the terra cotta heads.

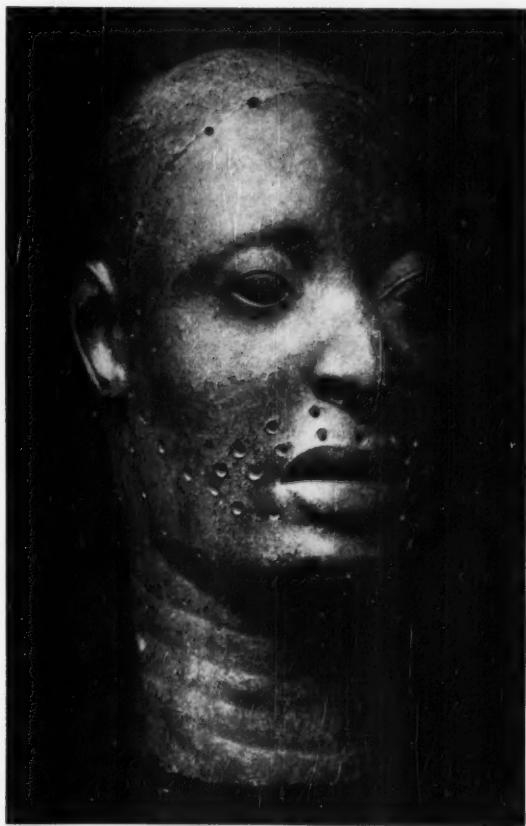
It is for their subject matter, however, that the heads, both bronze and terra cotta, are interesting. Each of the fifty has its own recognizably distinct character, so much so that there can be very little doubt about their being portraits, probably from life. Apart from a slight conventionalization of the eyes and ears, we may say that so high a degree of naturalism has hardly been achieved elsewhere in the world at any period. The artists have managed in the most skilful way to convey both the surface of the face and the underlying bony structure, demonstrating convincingly that one can have "vision" without distortion. Some of the heads display a negroid type, in contrast to the aquiline profiles of others whose Hamitic type probably indicates that they represent the Fulani rulers of Ife. Still others might pass for Europeans, or even Mongolians, owing to the conventions of the eyes suggestive of the "Mongolian fold." All these types may still be seen in modern Ife.

Several of the bronzes and terra cottas wear a headdress having a small hole at the front for the insertion of a plume, and must therefore represent an Oni. Even if not all of the heads represent Onis, the number of those wearing this distinctive headdress would indicate that the style must have remained virtually unaltered for several centuries.



Mask, supposedly of Obalufon II, third Oni of Ife (10th c.), copper, 9" high, courtesy British Museum.

Head of Hamitic type, probably a Fulani ruler of Ife, bronze, 11 1/2" high, courtesy British Museum.



Half-figure of an Oni, bronze, 14 1/2" high, courtesy British Museum.

Among the discoveries is a heavy mask of almost pure copper, slightly larger than life size and made to fit over the face, with slits below the eyes for vision. It is supposed to have been in the possession of the Onis of Ife from time immemorial and to represent Obalufon II, the third Oni, a legendary figure of about a thousand years ago. It has no patina, having apparently been kept polished.

The finds made in 1949 include, in addition to three terra cotta human heads of great beauty, an extremely naturalistic head of a ram, also in terra cotta. It seems to represent a severed head of a sacrificial ram mounted on a round platter, or it may rather be a survival of the ancient Egyptian sun disc. There is little doubt that the cult of the ram at Ife, Benin and elsewhere in West Africa is derived ultimately from the worship of Amon, the sky god of Egypt, which persisted in Upper Egypt and Nubia through hellenistic times, perhaps until the period of the migration of the Yoruba and other tribes from somewhere near the Nile Valley to the West Coast.

We have very little certain knowledge about these antiquities, for systematic archeological excavation is only now beginning. No vestige of the casting technique or of the style seems to have survived into modern times at Ife, though brass-casting is still carried on in most other parts of Yorubaland. Efforts to date the culture are extremely tentative, but there do seem to be reasons, based partly on traditions at Ife and Benin and partly on a comparison of



Head excavated in 1938  
outside the Oni's palace, Ife,  
bronze, 9 1/2" high,  
collection of William R. Bascom,  
Evanston, Ill.,  
courtesy Paul S. Wingert.

the two styles, for suggesting a date about the twelfth or fourteenth century. From Benin we have some thousands of bronzes, which can with fair probability be arranged in a sequence covering the last five centuries, beginning with some exceptionally thin naturalistic heads which show only moderate stylization of the features and gradually degenerating stylistically and technically into conventions which bear little comparison with the dynamic formalism associated with Negro art in general. The Bini tradition is that they learnt bronze-casting from Ife, and a comparison of early Benin heads with those of Ife certainly bears this out, provided that we assume a gap of a century or so to allow for the differences to develop.

But these are not the questions which have excited the greatest interest among both ethnologists and artists since the bronzes and terra cottas were seen in England. No one who is familiar with the characteristic qualities of African

sculpture can fail to be astonished by the antithesis presented to it by the art of Ife. The Negro artist certainly does not normally, when conceiving a sculpture, begin with any intention of faithfully copying a living model, and in fact he seldom works from a model at all, unless it is an earlier version of the same subject. He is probably representing either a spirit or a dead ancestor; in the first case it is the spirit or deity of something, in the second the ancestor is to be remembered for something, usually some quality or qualities such as dignity and wisdom, attributed not to the particular ancestor concerned, but to the tribal ancestors in general. Therefore the artist is concerned not to represent the whole man (or anthropomorphic spirit), but rather a selective aspect or aspects of a man. This is why naturalism does not enter into most African carvings; for it is not possible to conceive in nature a man who is all wisdom, without any other qualities.





Head of Mongolian type, bronze, 12" high, courtesy British Museum.



Ram's head found at Abiri near Ife in 1949, terra cotta, 8" long, courtesy Bernard Fagg.

At Ife, however, the bronze-casters and clay-modelers did not subscribe to this attitude. They clearly set out to portray the whole man, perhaps slightly idealized, and to glorify his humanity without upsetting the balance of his nature. How then can the West African natives, to whom distortion and stylization come naturally, have arrived at this humanistic conception? Many people deny that they did: modern artists are loath to believe that the pure well of Negro art can have been defiled by such naturalism except by alien importation, and partisans of classical styles are quick to claim Ife for the Greeks. But similarity to European styles is no evidence at all of connection, since all forms of naturalism are by definition similar in so far as they approach nature. And to hold that such naturalism could not be independently invented is to adopt an extreme "diffusionist" position which is half a century out of date. Some Oni, like the Pharaoh Akhnaton in Egypt, may have brought about a naturalistic revolution by decree; or the style may have evolved by stages as yet unknown. Yet it is difficult not to attribute at least the germ to influences from ancient Egypt.

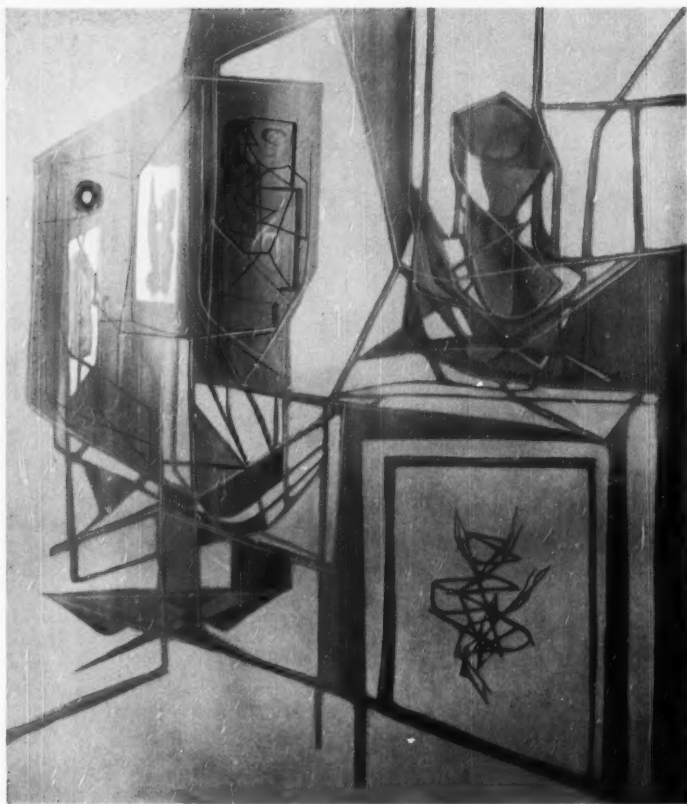
In extraordinary contrast to the extremely naturalistic human heads and the ram's head brought to light at Abiri last year are four terra cotta objects excavated from the same buried shrine. These are a simple cone, eight inches high with a two-and-a-half-inch base, and three bell-like objects in the form of gracefully flaring cylinders, all four having on the upper half rudimentary human faces consisting of two punctures for the eyes and a slit for the mouth. These are presumed to be contemporary with the naturalistic heads with which they were found. There are few examples in art history of the coexistence of two such opposed styles.

Speculations aroused by these finds must in the end be settled by the archeologists. The discovery of Ife art, however, has extended the range of African art to a point where it can hold its own by almost any standard of taste with the art of any other continent.

NOTE: The two bronze heads in the collection of Mr. William R. Bascom of Northwestern University are the only examples of Ife sculpture in the United States; they have been exhibited in Baltimore, Boston, Chicago, Denver, Milwaukee, Minneapolis, New York and San Francisco. With the exception of these two heads and one in the British Museum, all the finds uncovered at Ife in the excavations of 1938-39 and 1949 are now housed in a newly-built museum at Ife.

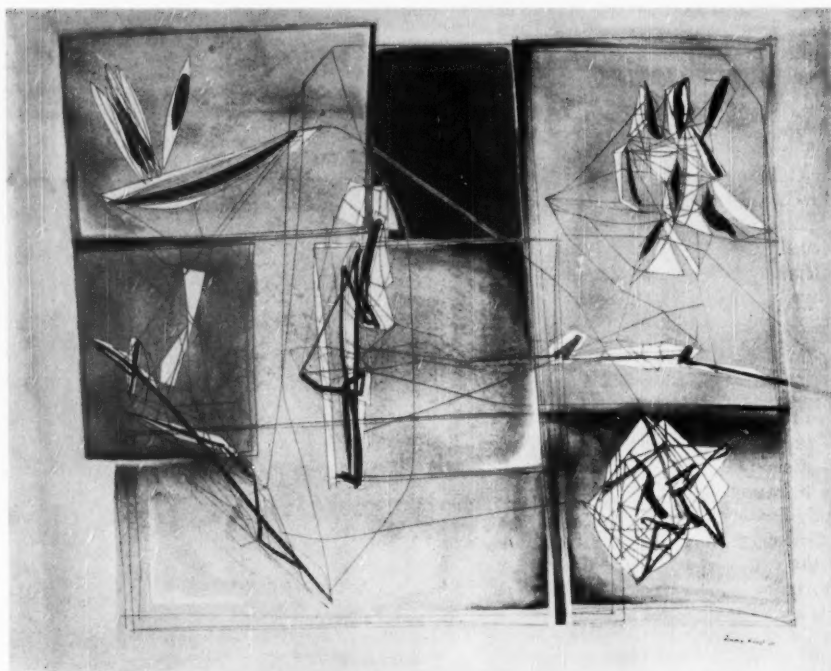


Head, terra cotta, 6 1/2" high, courtesy Bernard Fagg.



## JIMMY ERNST

Jimmy Ernst is of the third generation in a family of artists. He was born in 1920 near Cologne, Germany, and came to this country at the age of fourteen. A childhood spent in the home and in the company of professional painters replaced any formal art school training. He began to paint when he was twenty, since then has had several one-man shows in New York and Philadelphia, and now teaches at the Pratt Institute in Brooklyn. His painting may be said to belong to the tendency that continues the cubist tradition with a difference. The linear definition of forms, the interpenetration of translucent planes that only partially interrupt the continuity of space, suggest the basic immateriality of matter—a theme propounded by the physicist that has had a fascination for several of the younger painters.



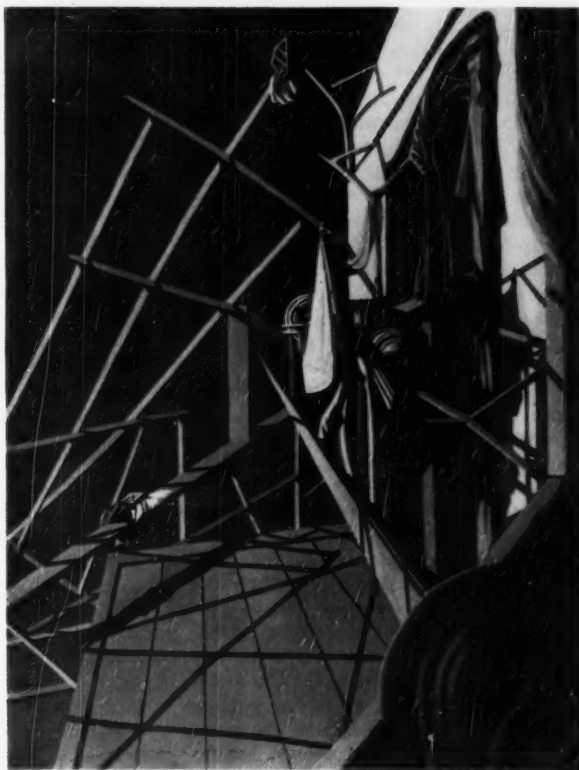
*Personal History*, 1949,  
oil, 46 x 40".  
*Several Shadows*, 1949,  
gouache, 20 x 28".  
Photographs by courtesy of  
the Laurel Gallery,  
New York City.



*This Is Another Day*,  
1949, oil, 24 x 20".  
*The Unicorns Came Down to The Sea*,  
1948, oil, 36 x 28".  
Photographs by courtesy of  
the Catherine Viviano Gallery,  
New York City.

## KAY SAGE

An Easterner, whose home is now in Connecticut, Kay Sage lived and painted for several years in Italy and France. Her work has been included in national shows throughout the country, among others at the Whitney Museum in New York, the Carnegie in Pittsburgh and the Palace of the Legion of Honor in San Francisco. She has had previous one-man showings at the Pierre Matisse and Julien Levy galleries, and is having her fourth such exhibition at the Catherine Viviano Gallery this spring. In her canvases she employs glowing colors, and a strong light picks out the sharp contours of objects set against an endless space—whether of the desert or the sea. The precision and apparent objectivity of the rendering of this intricate and interwoven wreckage heightens the suggestion of impending disaster.



Massachusetts Institute of Technology, Cambridge,  
photograph Frank H. Conant.



WALTER L. CREESE

## Architecture and Learning: A Collegiate Quandary

ONE June evening in 1916 a sober procession of berobed dignitaries boarded a large vessel at the foot of Berkeley Street in Boston for a voyage which could not last over half an hour. This good ship *Bucentaur* had been fabricated especially for the dedication of the buildings of the Massachusetts Institute of Technology, on the opposite shore of the Charles River. Its sides were covered with reliefs of plaster and papier mâché, pure white except for a long frieze amidships where nymphs and fauns cavorted against a red background. Above the prow was a figure of Mother Technology holding a torch aloft, "enlightening the world." The flag of the Institute flew from its stern, the banners of the classes from its bulwarks. Sailors in red and gray propelled it through the water with sweeps. Under the huge red canopy on the high afterdeck stood eighty members of the faculty and corporation.

At the landing they were received with searchlights, fireworks and Ralph Adams Cram, dressed as King Arthur's Merlin. It did not matter for the moment that the Dean of the Architectural School appeared as a medieval magician to dedicate buildings of a Romanized renaissance type. The main point was that education and architecture had here an unrivaled opportunity to make an impression by assuming an allegorical dignity. When Merlin struck his staff three times upon the ground, hundreds of dancers began to move before thousands of spectators; orchestras played, choruses sang, fires burned, explosions occurred, smoke arose, water streamed from fountains and colored lights played on the actors of his *Masque of Power*. In two hours the pageant unfolded the story of man's struggle with nature and himself. Mr. Cram had persuaded the highest officials to attend. The Governor of Massachusetts and his Council came mounted and in the full regalia of lancers. James Michael Curley, then, as so often, Mayor of Boston, graciously assumed a throne on the Governor's right, and the young Under Secretary of the Navy, Franklin

D. Roosevelt, reviewed the aquatic ceremonies in the Charles Basin.

Mr. Cram's career as a director of pageants on the Hollywood scale was brief. Never again did he have a chance to dramatize his ideas with live actors and effects. Certain affinities of motivation nevertheless turn up in his less flamboyant buildings and writings. His underlying hope appears always to have been to elevate the university beyond contemporary life. There was something precious to be preserved from the past, and he thought this might best be done by encasing it in symbolism. In 1906 he had been asked by Princeton University to devise a gothic master plan for their campus. The true scope of influence from this plan has never been realized, for although Cram himself was an indefatigable worker for the spread of the gothic style, the doctrine was understood by others to include the classic and Georgian; what was essential was that the individual school select one architect and one brand of architecture and stick to it throughout, with the intention of establishing rapport with the spirits of the past. The architect was determined that Princeton should become "a walled city against materialism and all its works, with a 'way out' into the broadest and truest liberty; the heir of all the scholarship and culture of the past, its line of succession reaching back without a break through Oxford and Cambridge, Padua and Paris, Bec and Rheims, Salerno and Salamanca, to the schools of Athens—and further."

Today there is mutiny on the *Bucentaur*. The threat to Western culture of the war, and its aftermath of expansion in American colleges, have forced an issue which might otherwise have remained dormant for years. At Princeton in the Mid-Atlantic States, at Wake Forest in the South, at Brown and Wheaton in the Northeast, and at Oklahoma and Stanford in the West, differences of opinion as to what kind of collegiate architecture is appropriate to



William Wilson Wurster,  
Stern Dormitory,  
University of California,  
Berkeley, 1941,  
photograph Roger Sturtevant.



contemporary conditions have become sufficiently marked to bring them to general notice. On many other campuses similar situations have arisen but have remained academically *en famille*. The arguments against the use of modern architecture in college buildings are numerous, consisting most frequently of assertions that it is but a passing phase, that it is full of clichés and that it is cold, foreign and arbitrary. The emotion which translates these views into such extreme actions as discharging presidents, faculty members or architects seems to feed upon the conviction that some long-standing "tradition" is thereby being protected. When President Dodds gave his welcoming address to the class of 1952, he told them that the postwar function of Princeton was "to concentrate on the improvement of the mind as a thinking instrument." When it came to modern architecture and the recent objections to the gothic appearance of the new Firestone Library, however, he reminded them, "that in this day, when so much new knowledge that is not so is unsettling the whole world, it is the part of wisdom to see to it that the links with the past are not broken." One can almost see the shade of Ralph Adams Cram nodding in solemn agreement.

For those who take the attitude that modern architecture has something not only workable but immensely meaningful to contribute to the collegiate scene, and with it to contemporary life, there are only two final arguments. One depends upon the intrinsic ability of the modern architect, the other on the awareness of the historian of modernism, who should know that the past to which President Dodds harked back was actually, as far as American architectural history is concerned, no further away than sixty-five years. This was the beginning date set by Mr. Cram for what he liked to call the "American renaissance," of which he regarded himself as one of the latter-day prophets. Fundamentally this renaissance was not so much the introduction of new styles as a reduction to fewer choices, with a greater insistence upon conformity in archeological detail, in proportions and in refinement. On college campuses during the nineteenth century, according to Mr. Cram, "The principle of rugged individualism had run riot for years and

the result was confusion worse confounded." Now the reaction was in the opposite direction. Charles Follen McKim, the champion of the Romanized renaissance, warned his friend Daniel Burnham not to consider any "Yahoo or Hottentot" native designs in awarding the Chicago scholarship to the American Academy in Rome; only drawings done in the classic manner of the French schools had a chance of winning. McKim and Cram did not believe that such a thing as a spontaneous American architecture could ever be evolved. They had lost faith in the hit-or-miss methods of the nineteenth century with its low level of average performance. The remedy seemed to them to require imposing authority from the outside rather than experimenting successfully from within. It is this tradition of architectural authoritarianism, as much as the revivals themselves, which the advocates of the return to styles are reawakening. How compatible this is with the vast reservoir of original talent in the United States, or indeed with the democratic view of social life as it presumes to invade the sanctity of the quadrangle, can only be determined by glancing at a few examples of modern architecture already erected on American campuses.

During the reign of the architects of the American renaissance, a certain amount of regional leeway was still permitted within one category of architecture—the domestic. In an article on "America's Beautiful Modern Homes," Mr. Cram in 1924 wrote admiringly of the free adaptations of the old Pennsylvania Dutch stone houses and especially of the Spanish colonial homes of California. This latter style was "all very fascinating and indigenous and the variety and personality are prodigious." Two years later the alert editor of the *Architectural Record*, A. Lawrence Kocher, also observed the "vigorous individuality" of the domestic vernacular of California, which was "flexible because of the very variety of its elements."

William Wilson Wurster's Stern Dormitory (1941) at the University of California and Clarence W. Mayhew's Life Science Building for Mills College, just completed, are in one sense overgrown contemporary houses. The informal nature of the two buildings generates in the observer that





Clarence W. Mayhew, Life Science Building, Mills College, Oakland, California, 1949, photograph Roger Sturtevant.

relaxed and comfortable feeling more commonly associated with houses than with institutional structures on the twentieth-century scale.

A house in a college is not so radical as one might think. The masters of the American renaissance had compromised with their own anti-indigenous principles by introducing Georgian architecture into the schools in the hope of giving just this touch of intimacy and warmth. The bricks and white trim lent a neat and cheerful color; the small units into which the buildings could be divided repeated the eighteenth-century domestic diminutiveness. In the present disputes, its most oft-cited advantage is its "Americanism." One Ivy League college recently sent out a handsome brochure with illustrations of its future housing, apparently inspired by three different sources: Jefferson's University of Virginia, Williamsburg and eighteenth-century mill architecture. (How Jefferson with his dislike of Williamsburg and his horror of industrialization might have cringed!) To such alumni as voiced a protest, the president urbanely replied, "There are conventions as rigid and designs as imitative in the so-called modern as in the so-called traditional styles." Ironically enough, there is as much truth as amusement to be gained from this statement. Certainly the redwood ranch house has been sprinkled indiscriminately over the country, like the California bungalow before it. Unthinking repetition must inevitably lead to such negative, "this is no worse than that," estimates.

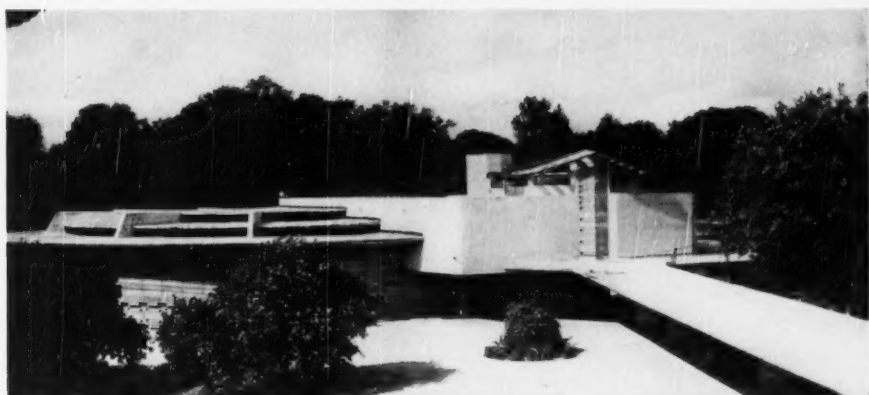
The only way to avoid the unconfined spread of modernized mannerisms is to make people aware of the potentialities of their own regions and to dissuade them of the illusion that good American architecture is necessarily all-American. In Florida, Frank Lloyd Wright and Robert Law Weed have dextrously manipulated steel and concrete to the particular climatic conditions of the state. On his Florida Southern campus, begun in 1937, Wright spreads his usual mantle of overhangs even farther for protection against the hot sun. Everywhere he baffles the light with clearstories, skylights and pinpoint jewel-windows of colored glass. A two-inch air pocket insulates the walls and

keeps the temperature as even as possible. At the University of Miami, begun in 1945, Mr. Weed has supplemented air-conditioning by orienting his buildings to catch the prevailing southeast breeze and pass it through the buildings with convection-currents set in motion by the difference in temperature and size of openings on the warm and cool sides of the buildings. Fins from the frame and corridor overhangs are an additional help in spreading shade and trapping breezes. Spring rain, summer heat and fall hurricanes, local materials and colors are all taken into account. In Wright's case, and to a less extent in Weed's the need for shelter without enclosure is carried outdoors with continuous esplanades.

Modern collegiate architecture in these two southern states, western and eastern, has attained a latitude of regional and personal expression hardly equaled elsewhere. There is, however, a certain climatic appropriateness in the fact that the Finns, Alvar Aalto and the two Saarinens, should have put up their college buildings in the northern areas of the United States. Aalto's Senior Dormitory at Massachusetts Institute of Technology turns its back to the chilly north winds of Boston and welcomes the sun at the front, which shelters an independent dining and lounge unit. The cantilevered stairway at the rear, opening out into lounges and service areas as it rises, forms an insulating corridor wall towards the north. The rear of the building is angular and austere, the southern front smooth and flowing. The easy M-shaped plan, with its longer outer arm suggesting a directional relation to the older buildings which Ralph Adams Cram dedicated, was practical for a number of reasons: the limited length of the lot, a zoning height of sixty-five feet and the view afforded up and down the Charles River. It exploits the pliability of the reinforced concrete frame. Visual preparation for the curving brick walls existed long before in the proud bow-windows of Beacon Street and in Henry Hobson Richardson's Sever Hall at Harvard.

A subtle instinct for textural warmth and color appears in the tweedy surfaced walls of the exterior and the neat, well-made furniture within. The close affection for materials of the old arts and crafts tradition survives in the work of Wright also, but somehow his genius has been too independent and epic to make him an effective designer of everyday objects. Aalto's dormitory is complete with beds, chairs, desks and closets of his own creation, while the Saarinens' women's residence for Antioch College in Ohio is similarly filled with articles from the Saarinen-Eames group. These men have proved that good architects can be good furniture designers also, and it seems likely that their models will influence advanced American furniture for some time to come.

The considerable improvement of American interiors through the efforts of these "foreigners" illustrates how a truly democratic architecture may benefit by accepting new impulses from whatever origin. A free building tradition must rely upon its powers of intelligent inclusion rather than blind exclusion. Selective judgment and creative synthesis are the means to this end. Those who seek to discredit modern architecture, like the New England college president who stated that, "Actually much of the 'modern' in America is transplanted from Germany," badly underestimate their own countrymen. America is under no obligation

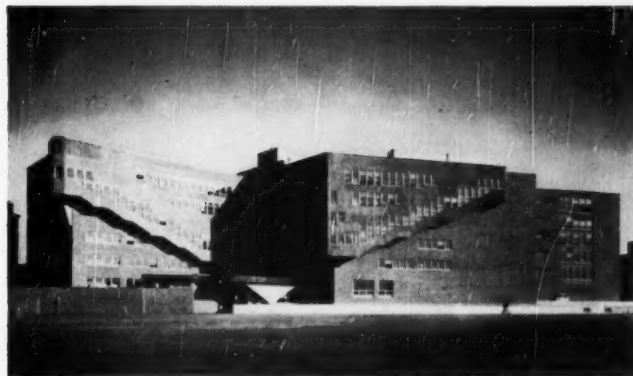


Frank Lloyd Wright, Library, Florida Southern College, Lakeland, 1937-, photograph Sanborn Photo Service.



Robert Law Weed, Student Union, University of Miami, Coral Gables, Florida, 1945-49, photograph Ezra Stoller.

Alvar Aalto, Senior Dormitory, Massachusetts Institute of Technology, Cambridge, 1949;  
below: rear view of Senior Dormitory, photographs Ezra Stoller.





Eero and Eliel Saarinen and Associates,  
Women's Dormitory, Antioch College,  
Yellow Springs, Ohio, 1949,  
photograph Dearborn-Massar.

Main lounge of Women's Dormitory, Antioch College,  
Yellow Springs, Ohio, photograph Dearborn-Massar.



for the originality of its modernism; up to Hitler's time, American industrial buildings and Frank Lloyd Wright were prime influences in Germany. The production of the best German architects, although their discipline may seem stiff and impersonal to some, exhibits a laudable striving towards the most with the least. This is not without future relevance in a land just beginning to worry about the limits of its natural resources, expended as prodigiously in its buildings as elsewhere.

The new Graduate Dormitories at Harvard by Gropius and the Architects Collaborative are an excellent case in point. The cost of housing one man here is approximately one quarter of that spent in the University's Georgian housing plant of the prosperous 'twenties. The latter provided the most luxurious quarters in the country for the most heavily endowed university. In the Gropius project, the savings are brought about by the module. Twelve-by-eighteen-foot rooms range along either side of sound-proofed corridors. Removable partitions make some doubles into singles. Several dormitories have common stair wells, thus eliminating duplication of this expensive item. The materials are also economical: main partitions are of cinder blocks without plaster; the outer walls are buff brick, with a row of headers every seven courses.

The cue for the avoidance of monotonous uniformity comes from a road that clips off one side of the lot. The grounds between the dormitories turn and open at each end to give the "sequence of surprise effects in space" desired by the architects. Stair and bathroom projections of cast stone at slight angles repeat the deviation of the lot line and the trapezoid of the Commons. The lounge and game rooms are placed below the dining rooms in the Commons—exactly the opposite arrangement to that in the Aalto dormitory at M.I.T., where students walk down into the sub-story to eat.

Mies van der Rohe's Illinois Institute of Technology, set down in Chicago's south side, is another vivid lesson in orderly planning. The module is the same everywhere—twenty-four by twenty-four feet—but woven into it are an infinite variety of rectangles in brick, glass and steel, as serene in their logic as the surrounding blocks of buildings are confused in their irrationality. Esthetically, the campus of the Illinois Institute of Technology has good cause for existence as a reproach to its twentieth-century environment. It is fitting that it should be in Chicago, not far from where the great "White City" of 1893 once stood along the lake; for what else was the Columbian Exposition but a city of reproach to the nineteenth-century metropolis?



Walter Gropius  
and Architects Collaborative,  
project for Graduate  
Dormitories and Commons,  
Harvard University,  
Cambridge, Mass.,  
photo Walter R. Fleischer.

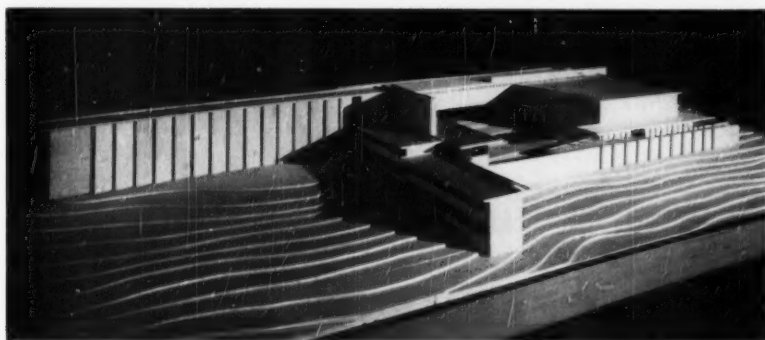


Mies van der Rohe,  
Project for Illinois Institute of Technology, Chicago,  
photograph Williams & Meyer Co.

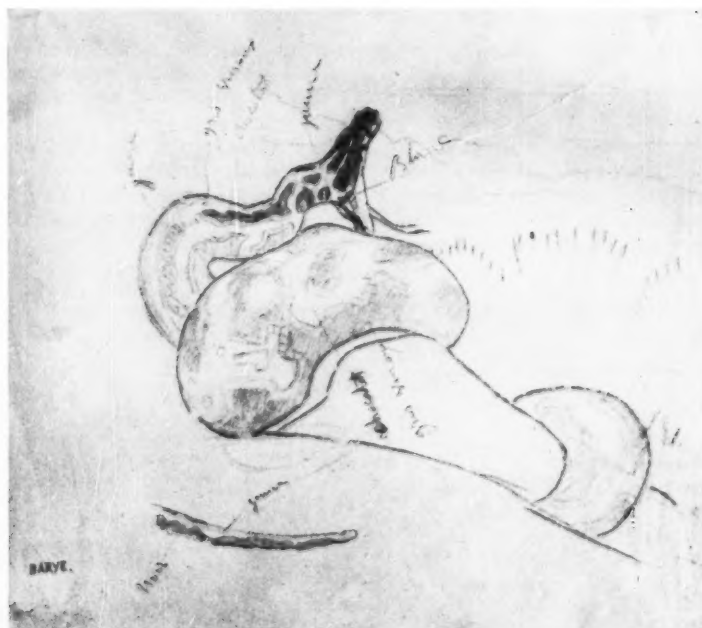
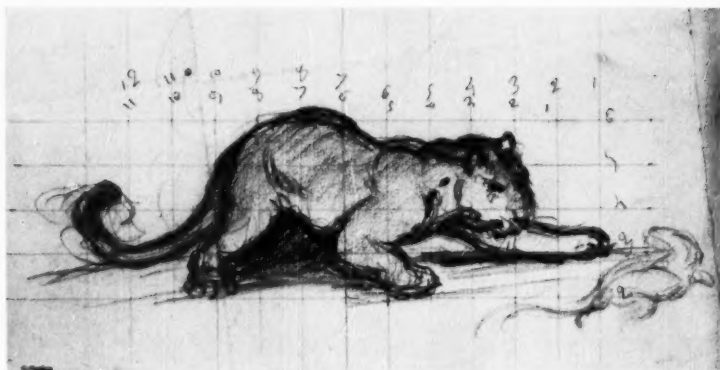
Such projects as Schweikher and Elting's Fine Arts Center for Maryville College in Tennessee encourage the supposition that soon outstanding modern college buildings by young and comparatively unknown architects may begin to crop up in unusual places. If this be a first symptom of a forthcoming popular triumph for modernism, then once again we must be on our guard against success. The American renaissance was probably the most universally "successful" movement in American architecture; but democracy

should not imply conformity. Majority rule means the expression of the separate wills of the individuals making up that majority, and not the convenience of mass mental manoeuvres.

Every collegiate institution has the right to make its own architectural choice, whether revivalistic or modern. This, however, does not excuse those responsible for a college building from knowing and understanding the full range of available opportunities.



Schweikher and Elting,  
Model for Fine Arts Center,  
Maryville College,  
Tennessee, 1949,  
photograph The Country Studio.



Illustrations: Panther Attacking Civet Cat, bronze; Panther and Civet Cat, pencil sketch; Serpent showing its fangs, with notations of the color of its skin. Opposite page: Lion stalking, a quick sketch probably made in the Jardin des Plantes, Paris; Design for a medal which was never executed, pen and pencil; Four studies for a bronze group of A Tiger Attacking a Horseman.

All drawings reproduced, as well as the bronze Panther Attacking Civet Cat, are in the collection of the Walters Art Gallery, Baltimore.





THE drawings of sculptors give an instant insight into their method of working which cannot be conveyed by any other means. Their slightest sketches often have a life and vitality that makes them easily read. They have great appeal and at times a remarkable monumentality.

The French animal sculptor, A. L. Barye, made thousands of sketches which are almost unknown except to a few admirers. A number were exhibited at the Barye exhibition held in Paris in 1889-90, and a few were to be seen in Paris last year at an exhibition of drawings and watercolors by Barye and his pupil, Rodin. Otherwise Barye's drawings are not generally known to the public, although a large collection of his anatomical studies of humans and animals—many of them masterpieces—are still used by students in the anatomy classes at the Ecole des Beaux Arts in Paris.

The drawings illustrated here are just quick sketches made by Barye as working tools or as studies in evolving his compositions. One sees not only how the sculptor worked out the profile of his groups, but also how he noted down the animals in many views so that one has the illusion of moving around them in space and viewing them from all sides.

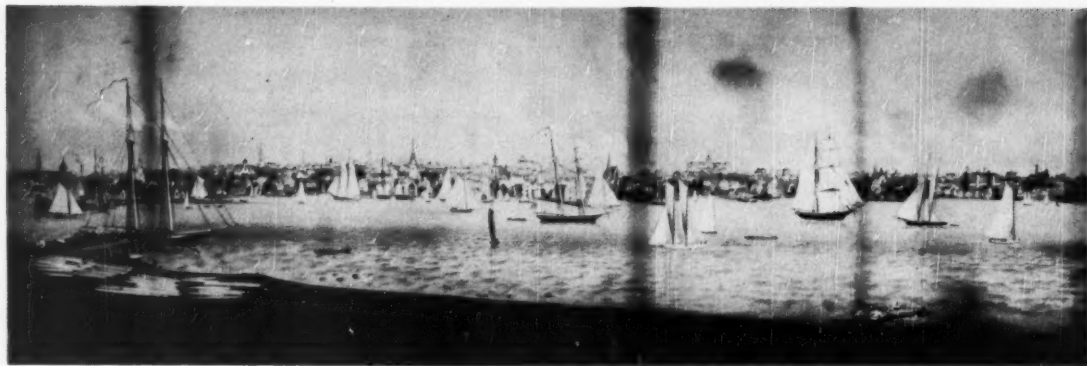
Barye was unquestionably the greatest sculptor produced by the romantic movement. These sketches will show another side of the artist who today is known mostly for his small bronzes, unfortunately familiar only too frequently in posthumous proofs.

Barye has been often mentioned in connection with Delacroix, with whom he studied the animals in the Jardin des Plantes in Paris. Both sought to give roundness to figures in space: one with the idea of translating the animals into bronze, and the other into paint. Each became supreme in his chosen medium. Drawings by Delacroix have been seen in a number of exhibitions. These reproductions will serve to introduce Barye's drawings to the American public.

MARVIN C. ROSS

*Some  
Drawings  
By  
A. L. Barye*





GIBSON DANES

## William Morris Hunt and His Newport Circle

It may seem surprising that the pretentious resort town of Newport, Rhode Island, was for a brief moment in the pre-Civil War years a unique center for bringing fresh ideas into the artistic life of America. In the light of Newport's fantastically extravagant promenade of society later, it was perhaps unusual that it served as a stimulating environment for a bright cluster of art students.

But William Morris Hunt, who settled there in 1856, was an unusual personality, possessing a rare combination of knowledge, taste and talent; and Newport was a different place in the 'fifties from what it was to become within a few decades, when the multi-millionaires made it into an architectural play- and battleground, studding Bellevue Avenue with the greatest display of palatial building this country has ever seen. A few monumental "cottages" already provided glimmerings of what the lavish social milieu was to be, but Newport had not yet become "a mere breeding ground of white elephants," in Henry James's phrase. Life in those gentler years was not ordered by the ingenious and pompous catering of a Ward McAllister; it was still simple and restrained. There were only a few hotels, and the "cottages" were for the most part frame villas of a relatively modest dimension. Since the building boom had just started, there was an air of openness and a feeling of being in the country by the sea. With the exception of the short summer season of a few weeks, it was throughout the year a quiet, removed place for painting and other creative work. In the fall and winter months, when the "... hotels are closed, and the bronze dogs that guarded the portals of the Ocean House are collected sadly in the music pavilion, nose to nose; when the last four-in-hand has departed, and a man may drive a solitary horse on the avenue without a pang—then we know the season is over." (T. W. Higginson, *Oldport Days*, Boston, 1873)

In the early 'fifties, the literati of Cambridge and Boston preferred Newport to Nahant and the Massachusetts shore as a summer retreat. Newport was an agreeable point

of transition for those whom travel and study abroad had made for a while "disenchanted cosmopolites." An island in reality, it became for the brief moment an island for settling in America again. As a youth of seventeen, Henry James was there with Hunt and recalled later, in *Notes of a Son and Brother* and in *Portraits of Places*: "Newport imposed itself at that period to so remarkable a degree as the one right residence, in all our great country, for those tainted, under whatever attenuations, with the quality and effect of detachment. . . . The atmospheric tone, the careful selection of ingredients, your pleasant sense of a certain climatic ripeness—these are the real charms of Newport. . . . You are affected by the admirable art of the landscape—with so narrow a range of color of form. . . . It is an especial degree the charm of Newport in general—the combined lowness of tone, as painters call it . . . in mingled shades of yellow and gray."

Wanderers such as Hunt, La Farge, Appleton, the Jameses and others, all seasoned world travelers, found a safe, pleasant companionship there. It was a time which with this small group saw the awakening of artistic awareness on a new international basis. Freedom for travel was much easier with increased wealth and the accelerated ease of the voyage to Europe. The indefatigable dilettante, Thomas Gold Appleton, had crossed the Atlantic nearly forty times before 1860. Several years earlier the Hunts and Appleton had toured the eastern Mediterranean together, visiting Corfu, Athens and Constantinople.

William Hunt, like many of the Newporters of this period, had gone to Harvard but was forced to leave in his senior year because of poor health. The doctors prescribed a warmer climate, and Mrs. Hunt took William, then nineteen years old, and her four other children to Rome in the fall of 1843. There William decided to be an artist. After studying in the studio of the American sculptor, Henry Kirke Brown, he met Emmanuel Leutze. The latter drew a portrait sketch of Hunt and encouraged him to attend the

academy at Düsseldorf. But several months of the stratified routine were sufficient to make him realize that this was not the kind of training he was seeking, and he left the picturesque surroundings of Düsseldorf for the livelier atmosphere of Paris. In a short time, first at the atelier of Couture and later with Millet, Rousseau and Corot at Barbizon, he discovered many of the basic creative springs of the mid-nineteenth century. He was among the first to realize the importance of Millet's work, and it was at this time, about 1852 or 1853, that Millet painted the fine portrait study of Hunt, a token of their warm friendship and of Millet's gratitude for what Hunt had done for him in finding buyers for his pictures. Later Millet told a mutual friend that, "Hunt was the most intimate and best friend he had ever had." A few years earlier Hunt had purchased Millet's *The Sower* and before his return to the United States had assembled a collection of the then revolutionary Barbizon works. To a large degree Hunt was responsible for the purchase of French pictures at an early date by his Harvard friends.

Hunt was thirty-two when he returned to this country. In the fall of 1855, he married the handsome daughter of Thomas Handasyd Perkins, a member of one of the wealthiest dynasties of Back Bay merchant princes. The next year, Hunt and his wife took a house, Hill-top, across from the Jewish cemetery in Newport. As he wrote to his mother:

I think the advantages of the right kind of society, climate, and geographical position make this the most suitable place for us to choose as a residence. I have bought a house here, Dick may remember it . . . an old-fashioned bluish gray house placed back in the yard some distance from the road, with several trees around it. It is both a pleasant summer and winter home, has been well built and is in excellent repair.

In view of Hunt's varied training and his intimate acquaintance with the current developments in Europe, it is not surprising that he selected Newport rather than New York or Boston as his first residence. Although he was one of the few artists to live there the year round, Newport and the region of Narragansett Bay were frequently painted by various artists. Kensett, Heade, Whittredge went there for painting expeditions while Hunt was at Hill-top, and Stillman, artist-editor of *The Crayon*, gave the area publicity when in the summer of 1855 he reported to his readers:

I had never dreamed of the amount of picturesqueness concentrated in the little space called the island of Rhode Island. We have thought of Newport only as a place of fashionable resort—the very antipodes of an artistic location; and, although Kensett's studies have done something in the way of introduction, I was entirely unprepared for the amount of beautiful material which may be found by the Rambler on the island.

Such lyrical enthusiasm upon the discovery of a picturesque site for painting would have met with slight response from Hunt, nor was he interested in scenery for the sake of its exotic overtones; the romantically descriptive panoramic works of F. E. Church and others held little attraction for him. As he said, "The effect of a drawing done in a final way is to make the observer rub his nose against it, and say, 'Oh, there's a light in the fly's eye!'" And when asked about the scenic beauties of the Far West, he replied, "The

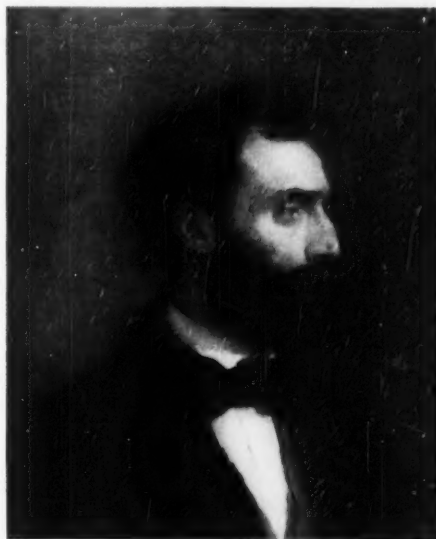


Emmanuel Leutze, William Morris Hunt, 1845, pencil, 10 1/4 x 8 1/2", Museum of Fine Arts, Boston.

extraordinary does not come within the province of art. You can't represent the height of the Alps or the Sierras. We must keep ourselves within the limits of possibility." Hunt's turning away from the overstatement and linear precision of the Düsseldorf group a decade earlier, and his devotion to the broader technique and humanized landscape of the French painters, would have kept him from appreciating the moral sentiment that American landscapists found in the sublime vastness of primeval nature.

Hunt's return to America brought a new concept of the artist and a fresh type of esthetic consciousness to these shores. In contrast to Church's spectacular and popular

Jean François Millet, William Morris Hunt, c. 1852, oil, 22 x 18", courtesy John P. Nicholson Gallery, New York.





William Morris Hunt, *Landscape at Fontainebleau*, 1859, oil, 10 x 14", collection Ray L. Murphy, New Haven, Conn.

Andean views, Hunt's works shown in the mid-fifties at the National Academy and the Boston Athenaeum met with little sympathy or understanding. A writer in the *New York Tribune* in 1856 dismissed one of his pictures in this way, "It would be difficult to conceive of anything more repulsive and disagreeable on canvas. . . . Mr. Hunt ought to be impeached in the high court of art for debasing his genius." Another review in *The Crayon* stated, "There is a clever picture by Hunt of the morbid manner, so popular in France." His contemporaries found his work in these years unintelligible principally because of his use of a broader, more simplified technique.

No artist in America at this time ranged so widely as Hunt in his understanding and practice of the arts. In fact, no one since Washington Allston had his breadth of interest and a point of view so widely international in scope. Many parallels may be seen in the careers of these two Harvard men whose activity hovered around Boston. It is significant that Hunt was not an artist dedicated to a specific category of painting: he was interested in portraiture, landscape, mural decoration and occasionally romantic genre.

By 1858 Hunt had completed his ample two-storied studio building in the rear garden which contained his large painting room on the second floor; below were smaller rooms, to be used by his first informal group of students. These pleasant early years at Newport, and the genial air of his working on a portrait have been recalled:

There are still some people living in Newport who remember accompanying their parents during their sitting to Hunt. He began at about ten a.m. After a couple of hours, or less, Mrs. Hunt would send or bring a tray with some wine and delicious quaint little Buckeye cakes made from a receipt they had brought from Fayal. Down went his brushes; his wife and the

sitter perched on the long divan covered with an Algerine rug. Mr. Hunt flew nimbly to the stairway, glass and cake in hands, and called to the students, who worked in the lower studios: "Miss Gibbs, La Farge, come up." (Maude Howe Elliot, *This Was My Newport*, Cambridge, 1944)

One of Hunt's first students was his old friend, Edward Wheelwright, a Harvard classmate and wealthy amateur painter who studied later with Millet. Not long after he arrived, in the spring of 1859, John La Farge came to study with Hunt. La Farge was twenty-four when he decided to give up a career as a lawyer and began to devote himself seriously to art. He had visited relatives in Paris, studied for a few weeks with Couture, and traveled in Europe. Upon his return to New York and the reading of law, he also began "stealing as much time as I could for visits to some of my new friends, the painters and architects. They made a manner of link with Europe, at least the architects did, Richard Hunt and his . . . students . . ." It was not long until he started to draw and paint on "a small and amateurish scale," and he clearly decided that he wanted to be an artist. La Farge talked of his plan with Richard Hunt, and "he suggested that I might like to be with his brother, William, who thought of taking some pupils, who was settled in Newport, and with whom I could continue the practical teachings I had begun at Couture's studio. . . . I met there-upon Bill Hunt, saw some piece of his work, and was pleased both with the man and with all of that very charming character, so that . . . I came to Newport to try the experiment and began in a little more serious way than before." (Quoted by Royal Cortissoz, *John La Farge*, New York and Boston, 1911)

The small informal atelier that Hunt created at Newport was for two or three years a source of satisfaction and inspiration mainly for amateurs, but for La Farge, and a little later for the Jameses, it became a singularly important place. The studio with its collection of French pictures, prints, plaster casts and Hunt's own works, was, as Henry James said in *Notes of a Son and Brother*:

. . . itself indeed on the spot a rounded satisfying world . . . enclosed within the grounds . . . of the master's house, circled about with numerous trees, and representing a more direct exclusion of sounds, false notes, and harsh reminders than I had ever known. I fail in the least to make out where the real work of the studio went forward; it took somewhere else its earnest course . . . as if I had taken some mild and quite harmless drug through which external rubs would reach me from a distance, but which left my own rubbing power, not to say my own smearing and smutching, quite free. Into the world so beautifully valid the master would occasionally walk, inquiring as to what I had done or would do, but bearing on the question with an easy lightness, a friendliness of tact, a neglect of conclusion, which it touches me still to remember.

In the America of the late 'fifties there were no public museums, and few distinguished private collections were available for the students in the cities. The means for art instruction were at this moment meager indeed. It was understandable why La Farge left New York and the group loosely associated with the National Academy in order to work with Hunt. In the relaxed atmosphere of the Newport studio, he began to draw and paint under the stimulus of Hunt's generous and tolerant criticism. As La Farge recalled, "Hunt had abandoned the practice of Couture,





John La Farge,  
*Path Between Trees*,  
oil, 15 3/4 x 11",  
Museum of Fine Arts,  
Boston.



John La Farge,  
*Self-Portrait*, 1859,  
oil, 16 1/2 x 11 1/2",  
Metropolitan  
Museum of Art.

which was what I wished to continue . . . but his general influence was so good, and the pleasure of devoting almost all my time to painting as a task under a teacher, kept me satisfied. . . . And there was always something to learn from a new man whom I liked, to learn or share with him, for we found more and more common admiration. He introduced me to the knowledge of the works of Millet, of which he had many, including the famous *Sower*, and very many drawings, and more especially to the teachings, the sayings, and the curious spiritual life which a great artist like Millet opens to his devotees."

Though Hunt had La Farge make free copies after some of the Millet pictures, he did not teach a system with narrow technical prescriptions. In Paris he had quickly learned the methodology of Couture, one step towards the broader vision and freer technique of the Barbizon group. Undoubtedly, Hunt felt strongly what he said later to other students, "Strive for simplicity! Not complexity! Keep the impression of your subject as one thing. . . . Keep the masses flat, simple and undisturbed, and spend your care on skillfully joining the edges." This advice was clearly reflected in the early works by La Farge. The small, sensitive *Self-Portrait* painted in his first year with Hunt reveals how much he had absorbed of his teacher's way of drawing and development of a simplified arrangement of value and low-keyed color. The landscape serves as a spatial envelope for the slender, elegant figure in shadow; but space is suggested by the subtle play of light and delicacy of accented contour. As La Farge said, "In the studio with Hunt we (for there were three or four of us) painted from the model in his way, which was a variation of Couture's; perhaps not exactly his way but with his mixture of paints and his kind of brush." Although the technical means Hunt brought back to America had been generated by Couture, it was broad enough to accommodate the emphasis upon

problems of painting that were central to the revolution wrought by Courbet, Millet, Daumier and Manet.

Later in life, Royal Cortissoz tells us, "La Farge loved to dwell upon that period of exciting experiment and treasured all its souvenirs, especially those connected with his fellow students. Amongst these was William James, who drew 'beautifully'. . . ." The James family came to Newport in the fall of 1860, after William had decided that he wanted to study painting while they were in Paris, despite the curious and paradoxical opposition of his father. The elder James thought a career in the arts too conventional, because he felt "the good life consisted in *being* and not *doing*." Henry Jr. in *Notes of a Son and Brother* wittily described this situation of the family leaving Paris in order that William could become a student of Hunt's at Newport:

Since William was to embrace the artistic career . . . our return to America would place him in prompt and happy relation to William Hunt, then the most distinguished of painters as well as one of the most original and delightful of men, and who had cordially assured us that he would welcome such a pupil. This was judged among us as . . . a sound basis for action; but never surely had so odd a motive operated for a break with the spell of Paris. . . . I alone of the family perhaps made bold not to say quite directly or literally that we went home to learn to paint. People stared or laughed when we said it, and I disliked their thinking us so simple—though dreaming too a little perhaps that they might have been struck with our patriotism. This however conveyed but a chill the more—since we didn't in the least go to our friend . . . because he was patriotic; but because he was distinguished and accomplished, charming and kind, and above all known to us. . . . For here was beyond doubt, a genial and admirable master; and here also . . . was John La Farge.

William took up his work with Hunt at the age of eighteen in a concentrated and energetic way. He found in Hunt a person who sympathized with and admired his





William James, Self-Portrait, c. 1866, pencil,  
6 1/4 x 5 1/4", Houghton Library, Harvard University.



John La Farge, Henry James, c. 1861-64, oil,  
21 x 14", The Century Association, New York.

youthful enthusiasm for Gavarni's woodcuts and Delacroix's lithographs and murals. As Henry said in *A Small Boy and Others*, "I remember his repeatedly laying his hand on Delacroix, whom he had found always and everywhere interesting—to the point of trying effects, with charcoal and crayon, in his manner." Although Henry himself was not primarily interested in painting, he often joined in drawing and

sketching because of the pleasure he found in the lively atmosphere, and particularly because of the presence of La Farge who "became at once . . . quite the most interesting person we knew, and for a time remained so; he opened up to . . . me in particular prospects and possibilities that made the future flush and swarm." (*Notes of a Son and Brother*)

La Farge and the Jameses were the most serious and conscientious students that Hunt had while in Newport; La Farge was more of a colleague, since Hunt never adopted the attitude of a master. He employed La Farge and William James as assistants in preparing his work, and they helped on a large painting which was later the basis for his murals in the Capitol at Albany. A gentle, stimulating air of youthfulness and buoyancy permeated the whole group. Instruction and advice were given in a free, personal fashion; the students had their own working space, and Hunt was on the next floor in his own studio. Nothing was crowded, or hurried, as Henry James said: "I remember . . . sitting quite in solitude in one of the grey cool rooms of the studio, which thus comes back to me as having several and thinking that I might get to copy casts rather well. . . . No one disturbed me; the earnest workers were elsewhere; I had a chamber of this temple all to myself . . . with two or three of Hunt's own fine things, examples of his work in France, transporting me at once and defying."

After several months of intensive devotion to drawing and painting, William James decided definitely against following his studies in art any longer. As his brother Henry wrote, "Nothing meanwhile could have been less logical, yet at the same time more natural, than that William's interests in the practise of painting should have abruptly ceased; a turn of our affair attended, however, with no shade of commotion, no repining at proved waste."

John La Farge, The Young Student, 1859, oil, 21 1/2 x 15",  
courtesy Macbeth Gallery.





William Morris Hunt,  
Landscape at Newport, 1860,  
oil, 9 1/2 x 12 1/2",  
Museum of Fine Arts, Boston.

Even though William dropped his intention of becoming an artist, this concentrated experience in the company of Hunt and La Farge may not have been wasted, for as F. O. Matthiesen has said, "One of his greatest assets as a psychologist was that he had mastered the artist's skill of grasping concretely the evanescent moment of experience." In the fall of 1861, William entered Harvard, and Mrs. Hunt arranged for rooms for the two younger James brothers in Concord, where their father placed them in an experimental school.

Henry, however, stayed on in Newport, and it was probably about this time that La Farge did the sensitive profile portrait of him which reveals considerable growth in the two years' painting with Hunt. The warm flesh tones against a simple, greenish background, and the precise, crisp accents are realized with a directness that was new to American painting. Hunt and La Farge were in many ways so similar in temperament and taste that their fruitful association seems inevitable. They were friendly and generous towards one another for the rest of their lives.

During these Newport years, Hunt was busy with a good many things besides his teaching, among them an interest—early for this country—in lithography. The medium had been employed for topographic views, cartoons and illustrations but was generally ignored by painters. Hunt worked on the stone with variety and subtlety, producing rich effects with luminous halftones and velvety blacks.

He also concentrated upon portraiture; he seemed drawn to this most persistent category of expression in American art because of the accidental amalgam of many factors. Hunt possessed the gift for delineating a sure likeness, as well as the temperament that was able to see and feel the character of a personality. In his portrait making he freed himself of the superficial aspects of French influences and first began to show his individuality. This was

forcefully revealed in 1859 when he painted the large, impressive portrait of the famed jurist, Chief Justice Lemuel

William Morris Hunt, Chief Justice Lemuel Shaw, 1859, oil,  
77 x 49", Essex Institute, Salem, Mass.



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Hunt also painted a few landscapes, as did La Farge and the others. One of these, a bucolic scene of the environs of Newport, is reminiscent of Barbizon in subject and composition. It is, however, remarkably free—an early demonstration of the breadth and sweep that were to become more commonly understood in a few decades.

Hunt and his group of students at Newport represented, though briefly, one of the earliest indications of the desire to strengthen America's ties with the creative experiments taking place in France. All this group were related in the variety of their interests; each was to become in his individual way an innovator, a pioneer with new ideas and new techniques of accomplishment.

The chapter of Hunt's activity in Newport was closed when he moved to Boston in the spring of 1862. Perhaps symbolically for the future of Newport's architectural landscape, he rented Hill-top to his brother Richard, who became in a few years spectacularly successful as the fashionable architect for the new-minted Four Hundred. William continued to grow and intensify his creative interests. The Newport phase was a prelude to his fine portraits and landscapes of the 'seventies and his classes in Boston. There he became one of the first of those stimulating and provocative teachers who were to play an important role in the later expansion of artistic horizons. Hunt was a forerunner of Robert Henri, anticipating by about a quarter century many of the same vigorous ideas. The discursive and spontaneous quality of Hunt's *Talks on Art* is a clear prefiguration of Henri's *The Art Spirit*; and like Henri, his dynamic personality often overshadowed his own gifts as an artist.



William Morris Hunt, *Deer in the Moonlight*, lithograph.

## Letter to the Editor

Sir:

The Whitney Museum of American Art is collaborating with Mrs. John Sloan in gathering material for John Sloan's memoirs. We would be most grateful to all those who have letters from Sloan or the late Mrs. Dolly Sloan, if they would allow us to borrow them. Also, two early paintings by Sloan have not been located: *The Little Dark Street* and *Targets* (or *Shooting Gallery*). We would appreciate it if the owners would communicate with the undersigned.

ROSALIND IRVINE, Assistant Curator  
Whitney Museum of American Art

## Corrections

Through an error the Picasso *Portrait of Dora Maar* reproduced on page 6 of the January, 1950, issue was incorrectly listed as, being in the collection of Lee Ault. This painting has since 1942 been in the personal collection of the director of the Hanover Gallery, London, Mr. Arthur Jeffress, whom we thank for calling our attention to this oversight.

Three illustrations of David Hare's article, "The Spaces of the Mind," on p. 49 of the February issue were reproduced without acknowledgment to their source, at that time unknown to Mr. Hare or the editors. These were the carved bowl, the model of a canoe and the tattooed man, all from Willowdean C. Handy's *L'Art des Iles Marquises*, Paris, Les Editions d'Art et d'Histoire, 1938. We apologize to Mrs. Handy and also thank her for the information that all three are from the Marquesas Islands.

## Contributors

S. LANE FAISON, JR., chairman of the art department and director of the Lawrence Art Museum at Williams College, will be remembered by *MAGAZINE OF ART* readers for his article on "Manet's Portrait of Zola" which appeared in the issue of May, 1949. For his work with the OSS Art Looting Investigation Unit, the French made him a Chevalier of the Legion of Honor.

WILLIAM FAGG is Assistant Keeper for the African Collections of the British Museum and editor of *Man*, monthly publication of the Royal Anthropological Institute. His article on Ife antiquities is reprinted from the autumn, 1949, issue of the new British quarterly *Image* by the kind permission of the publishers, Arts and Technics.

WALTER L. CREESE, author of several articles on American architecture, is editor of the *Journal of the Society of Architectural Historians* and an assistant professor of art at the University of Louisville.

MARVIN C. ROSS, curator of medieval and subsequent decorative arts at the Walters Art Gallery in Baltimore, is preparing a monograph on Barye, whose work is particularly well represented in the Walters collection.

GIBSON DANES, associate professor of art history at Ohio State University, has in preparation a monograph on the life and work of William Morris Hunt, one phase of which is covered in his present article.

## Forthcoming

The May issue will include a symposium on current tendencies in French painting, by a group of French art critics, JOHN I. H. BAUR, Peto and the American *Trompe l'Oeil* Tradition, and BRUNO ZEVI, Frank Lloyd Wright. It will also contain the results of the *MAGAZINE OF ART* Essay Awards and the article winning first prize. The Exhibition Calendar will include summer shows in Canada, Latin America and Europe.

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## Book Reviews

*From Colony to Nation, an Exhibition of American Painting, Silver and Architecture from 1650 to the War of 1812, Chicago, Art Institute, 1949. 140 pp., illus. \$2.*

This catalogue of the most complete and up-to-date exhibition of early American art yet staged is attractive and informative. Fifty-five paintings and seventy-three units of silver are illustrated; there are sixteen architectural plates. General historical and cultural backgrounds are outlined in brief and lucid introductions by Daniel Catton Rich, Frederick A. Sweet, Hans Huth, Meyric R. Rogers, and Turpin C. Bannister. The individual exhibits are described in catalogue notes which include short biographies of the artists.

The Art Institute of Chicago is to be congratulated for ignoring the prejudice which draws a sharp line between the so-called arts and the so-called crafts. Certainly there can be no justification for any such dichotomy in the study of early American culture. During the colonial period, both painting and architecture were at least as closely allied to the activities of artisans as to conventional fine arts traditions. Despite the fact that workers in wood were more likely to double as builders of limners, the choice of silver to elucidate the crafts was logical, since in the eighteenth century silversmiths were considered the leading craftsmen. The fine pieces reproduced exemplify the same tastes and tendencies we find in the other illustrations.

Not content to replough old ground, Mr. Sweet and Mr. Huth toured the country in search of paintings not often exhibited; the canvases they found greatly enhance the interest of the catalogue. *Harriet Leavens* by an anonymous artist is a charming full-length which, although painted in the early 1800's, makes us think of Whistler. The portrait of John Phillips, showing a considerable part of the interior of his house, reminds us that further research may prove the artist, Joseph Steward, a figure commensurate with Winthrop Chandler. But the greatest scoop of the exhibition is the rediscovery of John Valentin Haidt, a German who settled at Bethlehem, Pennsylvania, in 1754, and who created for the Moravian community a large number of those religious paintings which are supposed by many to have been unknown in America before the last century.

In the light of this discovery, it is a remarkable illustration of the vitality of traditional misconceptions that the catalogue should repeat the old theory, made open to serious question by recent research, that early American painting was a narrow portrait art. True, Mr. Huth admits that some landscapes, still-life paintings and historical compositions were created in the colonial period, but he brushes aside a mass of evidence to state that they were considered of no importance. The only connoisseur's journal that has come down to us, Alexander Hamilton's *Itinerarium*, discusses historical paintings by Smibert and Feke without even mentioning their portraits; Mr. Huth chooses to assume that Hamilton was a "rare" exception. A clue to the basis for Mr. Huth's flat statement, "Still lifes had no important place in early eighteenth century America," is found in the body of the catalogue, where it is written that the Peales were "the first painters in this country" to bring still-life painting "to a high level." Such a claim can be made for the Peales only through clairvoyance, since, although we know they had many predecessors and colleagues as still-life painters, none of the work of the other early artists is at present known. We seem to have exemplified here the old fallacious assumption that final conclusions about our early art can be drawn from the pictures that the chance of survival and identification has placed before our eyes. If written documents indicate a different conclusion, they are ignored or assumed to refer to exceptions.

But this point, although of major importance to the study of early American painting, is a minor consideration in such a catalogue as this. *From Colony to Nation* is an informative publication based on an important exhibition.

JAMES THOMAS FLENNER  
New York City



Carl Bridenbaugh, *Peter Harrison, First American Architect, Chapel Hill, University of North Carolina, 1949. xvi + 195 pp., 41 illus. \$6.50.*

This beautifully printed volume tells for the first time the full story of the life and work of Peter Harrison, "first important architect" in the United States. The author, director of the Institute of Early American History and Culture at Williamsburg, has had to piece together stray materials from old papers—a stupendous job in itself—in order to make the present "biographical essay"; and, in spite of these handicaps, he has made Harrison a living and frequently a sympathetic figure.

It is the very human story of Harrison's Quaker background in Yorkshire, his emigration in 1739 to Newport, Rhode Island, and his diverse role of sea captain, counting-house merchant, gentleman architect, military engineer, landed agriculturist, and Customs Collector for his King. We read at length how he met the beautiful Elizabeth Pelham of Newport blue blood; of a courtship where "ardor overcame discretion" and of an elopement; how his "Quakerism was fast dissolving under proselyting Episcopalian pressure"; how he formed the perfect example of social climber whose objective was—to employ Harrison's own words—"to appear in a handsome and genteel manner" at all times. We find that, after knocking about the world, he finally (1748) settled down to "agriculture, ease, and Madeira," and spent much time in his warehouse, full of "squeaking rats." Last, we learn of that great tragedy, the "price of loyalty" to his King, which overtook him just before the American Revolution burst forth. His death in 1775 did not still the anger of the mobs, who cut down his fine woods and destroyed all his private papers and drawings—part of the finest architectural library north of Mexico.

As the author points out, Harrison's tragedy was that he attained success in the colonies twenty years too late. His extraordinary architectural talents were cut off in the prime of his life. It was nevertheless in the field of architecture that he made his greatest contribution to this country. He introduced the Anglo-Palladian style to America, thereby getting a good start on Thomas Jefferson. By emphasizing the European background of much of Harrison's work, the author has done a service to art historians. For instance, the famed Redwood Library (1749), Newport, is compared with the west front of Palladio's San Giorgio Maggiore—called in the text somewhat obsoletely and abbreviated, "Santo Giorgio." We read in detail of the erection and the sources of Harrison's great buildings: King's Chapel, "the first large cut-stone structure in America," the Jewish Synagogue, the Brick Market and Christ Church. It is to be regretted that, without a shred of direct evidence, the author assigns St. Michael's in Charleston to Harrison, whereas, in the beginning, he had merely stated that it seemed "highly probable" that Harrison was the designer. Occasionally there is a minor architectural slip, such as in the use of "gambrel" for hipped roof (clearly illustrated in Figure 13) or of "lingering medievalism" to describe the Anglo-classic style of Jones and Wren in the seventeenth century. Further, Harrison was not the first American architect, as stated several times, because his work

was preceded by that of Ariss of Maryland and Kearsley of Philadelphia and other architects not yet identified.

Dr. Bridenbaugh has done an excellent job in digging out the facts of a man hitherto much hidden in shadow and in placing him very clearly in the events of his time. It may be asserted with some justice that Peter Harrison, long buried under war hatreds and almost never paid for his many meticulous, time-consuming drawings, has now, after two hundred years, been reimbursed several times over by the publication of this worthy book in the land which he adopted and loved well.

HENRY CHANDLEE FORMAN  
Agnes Scott College

A. Lawrence Kocher and Howard Dearstyne, *Colonial Williamsburg, Its Buildings and Gardens; A Study of Virginia's Restored Capital, Williamsburg, Colonial Williamsburg, Inc., 1949. vii + 104 pp., illus. \$2.75.*

For over ten years the most popular and attractive book on the Williamsburg restoration has been a reprint of the *Architectural Record* devoted to that subject. This was published during Mr. Kocher's editorship of the *Record* and to him is undoubtedly due a large measure of the credit for the fact that what was meant for passing comment became a standard work. The great progress of the intervening years in the work of restoration, however, has made the old *Record* reprint at last obsolete. Mr. Kocher, now the architectural historian of Colonial Williamsburg, has produced with the aid of his assistant, Howard Dearstyne, a worthy successor to his earlier work.

The format is much the same, a large octavo of just over one hundred pages, replete with fine photographs by the official Williamsburg photographers, Herbert Matter and Thomas L. Williams. The text is well arranged to give the reader (who is the traveler—not the scholar) an insight into how Williamsburg came into being as Virginia's colonial capital and how it was used as a seasonal residence for Virginians attending the sittings of the assembly and the consequent social events. With the stage set, the authors present an illuminating discussion of the evolution of the Williamsburg house type, its plan, elevation, details and materials. To illustrate the making of the beautiful salmon-colored brick for which Williamsburg is famous, two delightful sketches are reproduced by Thomas Mott Shaw, a member of the firm of Perry, Shaw and Hepburn, the original architects of the restoration.

From the traditional design of the ordinary dwelling, the authors move on to a study of the academic architecture of the College, Capitol, and the Governor's Palace, to the question of the practicing architect in Virginia at the period and the use of style books.

In a chapter, "The Manner of Furnishings," much interesting and new material is produced. The wall treatments of interiors, such as wood-paneling and wall hangings of paper and damask, are discussed, as well as the paints, techniques and colors employed. The information on the ingredients and manufacture of eighteenth-century paints is particularly worth while in view of the general interest in Williamsburg paints.

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Naturally the subject of furniture is much too large to be dealt with other than briefly, but the paragraphs dealing with it and the photographs of exhibition rooms are illuminating to the visitor, to whom it is directed.

"The Gardens of Williamsburg" is a chapter that deals not only with the design of formal gardens but of the cottage gardens that add so much to the charm of the old town. Fences, plant materials and layouts are commented on, and there is a longer discussion on the gardens of the Governor's Palace.

For the visitor the concluding chapter, a sort of peregrination through the restored buildings of Williamsburg, is of great value. It not only presents excellent photographs and comments on the buildings themselves, but used in conjunction with the bird's-eye view of the town on the end paper provides a convenient itinerary for visitors. A good bibliography and index completes this excellent little volume.

There is little to criticize in this book. It is concise, well-arranged, informing and attractive. Lack of references to interesting excerpts from old documents is disappointing to scholars, but the book was not designed for them. As an official publication, the authors have conformed to the sometimes rather didactic views of official Williamsburg, but in any case they have produced a book on what is by now a well-worn subject that has real freshness and interest.

THOMAS TILESTON WATERMAN  
Washington, D. C.

**Art Education Today, 1948, edited by Edwin Ziegfeld, Virginia Murphy and Victor D'Amico, New York, Columbia University, 1948. 92 pp., illus. \$2.75.**

Teachers of art everywhere will welcome the reappearance of the Teachers College publication, *Art Education Today*, after a wartime lapse. The editors have felt that it would be more timely and appropriate to "take a broad overview of the field" rather than to devote the new issue to one aspect of art teaching. The result is an annual of unusual interest, dealing with general concepts and with progress reports from varied fields and from widely separated places.

The leading article, a statement on "Art Education as the Development of Human Resources" is a paper originally delivered to the NEA Department of Art Education in 1947 by Professor Kenneth Benne. Dr. Benne makes here a forceful, clear, and carefully reasoned "justification of experience in the arts as an integral part of general education." In "The Developmental Role of the Arts in Education," Dr. Lawrence Frank looks at the art activity of children from the viewpoint of psychiatry. In other general discussions, Miss Bernice Magnie argues for more "social emphasis" in the art program; and Professor Italo de Francesco urges that we break down present barriers between the crafts and the fine arts.

Among the reports on current problems and activities are those on the University of Wisconsin's "Communication Arts Program"; an account of the fresh and lively work of the Walker Art Center; and a discussion of Wisconsin's new art program. Of particular interest are "Rebuilding Art Education in a City," in which Mrs. Marion Quin Dix achieves an illuminating step-by-step narrative of eight years successful experimental work in Elizabeth, New Jersey, and Edward Slockbower's discussion of "Art Workshops in Central America." The editors are to be congratulated on an annual which demonstrates again the growing coherence and maturity of the profession.

ROBERT IGLEHART  
New York University School of Education

**David M. Robb and J. J. Garrison, *Art in the Western World*, New York, Harper, 1949. Revised edition. xxi + 1043 pp., 646 plates, frontispiece in color. \$6.50.**

**Ray Faulkner, Edwin Ziegfeld, Gerald Hill, *Art Today, An Introduction to the Fine and Functional Arts*, New York, Henry Holt, 1949. 319 pp., 299 illus. \$4.75.**

The reprinting of *Art in the Western World* reminds us that an ideal survey text still remains to be written. Integrated teaching of the fine arts necessitates a coordinate rather than this four-part treatment. Moreover, portions such as "Painting Before 1300" do not conveniently parallel other sections.

Other books in the field, like *History of World Art* by Upjohn, Wingert and Mahler leave the student with a clearer idea of cultural development. Robb and Garrison offer more material and illustrations than some of the newer books, but their approach is more diffuse. In the past, students used to prefer *Art in the Western World* over *Art Through the Ages* because of the greater interest of its style, but the recent revision of Miss Gardner's book overcomes this advantage.

The most satisfactory portion of Robb and Garrison's book is its architecture, with sculpture second and painting third. In the latter, one finds old-fashioned lyrical interpretations (e.g. the *Sleeping Venus* of Giorgione), inconclusive explanations for late medieval perspective in the Van Eycks, or the technique of Manet, and such statements as: "In general Romanticism is a renewal of Renaissance individualism." The background explanation for modern painting is as cursory as the disposition of modern German painting; the negativistic handling of contemporary American painting as unfortunate as linking Mexican art and communism. Post-impressionism, however, is well handled.

This book is primarily valuable for its excellent treatment of the history or architecture and the good prefatory analyses accompany each section. Its fine illustrations are marred by poor color plates.

The revised *Art Today* is still an effective means of acquainting the beginning student with the various arts. Because of its emphasis on design, art education students as well as others will find here a good deal of very useful material.

The illustrations—the core of the book—have been extended and brought up to date; the text rearranged into four sections with the major arts chapters revised and grouped together. Many of the comparisons are spectacularly effective in demonstrating the progress from the over-decorated, nonfunctional industrial art of the past to present day practice. Unfortunately, the authors overlook for the most part the influence of the fine arts on industrial design. Such things as posters by E. McKnight Kauffer and Cassandre or the Kleenex box appear without reference to cubist and post-cubist inspiration, except for one casual mention.

The effective presentation of the various media is as useful as the analysis of the elements of design. The relationship between a photograph and an abstraction, although clearly shown, could offer more effective abstractions than those drawn for the occasion.

Although *Art Today* makes many very good analytical judgments, like other books of this type it lacks the yardstick often demanded by the beginning student—perhaps an impossible requirement. On the whole, however, there are very few texts that demonstrate as clearly the pervasive character of design in modern life. It is a very useful and well designed tool.

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Roland F. Dickey, *New Mexico Village Arts*, Albuquerque, University of New Mexico, 1949. xii + 266 pp., 13 drawings in color and 53 in black and white by Lloyd Loes Goff. \$7.

Part philosophical treatise, part technical manual, this big, handsomely made volume helps considerably to fill the short shelf of books and articles dealing with the folk arts of New Mexico. On a strong rope of history Dickey has strung a fine factual necklace with each bead enhanced by embellishment of interpretation and understanding. He has a deep feeling for the common man and the dignity of the individual, so that the often crudely made subjects of his discourse achieve through his sympathetic eyes the stature which their inner spiritual wealth deserves. He shows how the unconquerable creative urge of man overrides every obstacle of poverty and technical deficiency to produce works for pleasure and practicality which through emotional content may justly be placed in the field of art. The shadow of the middle ages—that era when art was “the process of making useful things beautiful”—hangs thickly and richly over this remote corner of earth so that no grasp of the significance of these crafts is possible without a realization of this extension of the past.

The book is mainly concerned with the people who are the linguistic and spiritual heirs of Spain, though the later-coming whites of other stock and the original Indians are not neglected. The Spanish-speaking people, once called “Mexicans” but now “Spanish-Americans,” through this book are disclosed as human beings bound close to God and to the earth and producing artistically in accordance with these basic ties. Sometimes one impetus commands, sometimes the other, with both combining to evoke the massive churches which bulk so large in the text. These creators are lonely farmers or the people of small villages hidden in the folds of hills and little touched by the roaring outer world. The land gives them all, yet must be wooed assiduously to yield its fruits. Life presents but few problems, yet these must be met and solved.

About half the book is concerned with the villages, their houses and furnishings in creation and use, and the needs of food and warmth. Against the historical and ideological background Dickey has drawn and richly detailed patterns of tools, techniques and finished objects. The architect, the carpenter, dyers and weavers, tinsmiths and housewives move across the pages with busy fingers and minds warmly satisfied with work well done. Background, interpretation and detail are well separated in the text, so that the reader who wishes light on but one phase can fill his needs easily.

God and His church and its adornment are given extensive discussion and description. In a long and eloquent passage the history of a village is set forth through the story of its church from construction through various environmental and economic rises and falls up till the present day. The famed religious art of the painted wood *santos* and *bultos* is traced, explained and placed in proper artistic and temporal perspective. The delicate and imaginative artistry of the grave markers and the silent dusty cemeteries is sympathetically portrayed.

The Indian neighbors of these humble peasants are subjects for one chapter, largely in the light of their cultural and artistic relationships to the folk arts with which the book is concerned—how much or how little one group influenced the other in various ways. The peasants made no pottery nor basketry, for example, because they obtained these household necessities from the Indians. From these two widely differing art traditions evolved some curiously beautiful forms of decoration, such as those in the churches of the Indians.

Lastly the book outlines the reawakened interest in these once half-forgotten and frequently scorned mud buildings, wood saints and coarse embroideries. The rise of the Santa Fe school of modern architecture, the craze of incoming Anglo-American newcomers for “primitive” arts and the sometimes unfortunate results of these impulses are given full treatment. Present-day efforts to revive or perpetuate the old things and ways are mentioned, with a hopeful vision of the future.

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JOHN KIRSCH, *Zinnias*

The illustrations of Lloyd Goff add much to the charm of the book, for they are to the point and free from pretense. Yet their impressionistic treatment might well have been supplemented by photographs better calculated to show those differences in style and technique which the text elaborates. It is fine to describe the differences between a chest of 1800 and one of 1880, but how much finer it would be if the reader could see those differences! Typography, page make-up and presswork are excellent and make reading a pleasure. The bibliography is not all-inclusive, yet more than ample, and conveniently arranged in divisions like those of the chapters.

F. H. DOUGLAS  
Denver Art Museum

**John Pope-Hennessy, *The Drawings of Domenico at Windsor Castle, New York, Oxford (Phaidon), 1949. 187 pp., 69 plates, 72 illus. \$8.50.***

Not only books, but drawings too, have their vicissitudes. When Domenichino, the celebrated head of the academic Bolognese-Roman school, died in 1641, he bequeathed the enormous collection of his own drawings to one of his pupils. In the 1660's they passed from his possession to Carlo Maratta, who, as the leader of the neo-classical movement in Rome, took the greatest interest in the art of his predecessor of the first half of the century. This "infinity of drawings" and these "immortal studies," as art critics of that time called them, attracted the attention and evoked the admiration of numerous art lovers, connoisseurs and artists.

It was therefore a great shock to the whole Roman art world when the rumor spread that Maratta had sold these precious drawings to an Englishman. The Pope himself, Clement XI, intervened, invalidated the transaction, and bought the whole collection for himself and his family (the Albani), in order to guard this patrimony for the Italian people. Even at that it could not be prevented from falling into the hands of the *barbari*, at least not for long. About sixty years later, the Albani family could no longer resist a favorable offer made by the agent of George III, and over violent protests of Winckelmann, who was librarian and secretary of Cardinal Albani, sold the thirty-four volumes of drawings by Domenichino, which thus came to the King's library at Windsor in 1762.

The volumes contained eighteen hundred odd sheets, the entire contents of Domenichino's studio at his death. They did not attract much public attention; they had not been made to. It may be that in later periods of classicistic and neo-Pousinesque interests they found an occasional admirer. But Domenichino, who had been praised as a second Raphael, became in the age of Ruskin and impressionism an empty name. Consequently very few even know of the great collection of his drawings at Windsor, and it is characteristic that even in more recent times the only biography of Domenichino, by Luigi Serra (1909), made no use of this enormous material, well hidden in the private library of the King.

These treasures of academic draftsmanship, formerly so much coveted and later almost forgotten, have been brought from their stately boxes in the half-darkness of the Royal Library into the clear and immaculate atmosphere of modern scholarship. They are now intelligently, soberly and exactly incorporated into an excellent *catalogue raisonné* with many illustrations, followed by sixty-nine plates which sharply and clearly render the drawing technique of Domenichino and illustrate the various phases of his art as a draftsman. This difficult and painstaking enterprise was entrusted to John Pope-

Hennessy, who here applies his most valuable faculties to works of a much later period and of a different category than those with which he customarily deals. He has done his work in an exemplary way. The preface, after relating the interesting history of the collection, gives a full account of Domenichino's method of work, taking the most significant drawings of the collection as examples—for the most part those for his great frescoes in S. Andrea della Valle in Rome or elsewhere, or for his famous altarpieces. They display not only Domenichino's superiority in representing difficult positions, foreshortenings, etc., in a very simple and persuasive manner, but they are sometimes permeated as well by a naive, almost touching, sentiment which speaks through their formal academicism. Seeing these drawings, one can understand that such a conscientious painter as Nicolas Poussin preferred the simplicity of Domenichino to the far more luring refinement of his great rival, Guido Reni. Poussin sometimes even went so far as to imitate directly compositions of Domenichino. He found much more to be learned from Domenichino's sober constructiveness in regulating in his own compositions the emotions which he reserved mostly for his preliminary sketches. It would be interesting to investigate the influence of Domenichino on the academic painters of the nineteenth century, especially in its beginnings, when Domenichino, Fra Angelico and the young Raphael were almost canonized in the pious circles of the Nazarenes and the Lukas Brothers. John Pope-Hennessy's book is a first-rate contribution to the history of academic draftsmanship.

WALTER FRIEDLAENDER  
New York University

**Paul Wescher, *Jean Fouquet and His Time, New York, Reynal and Hitchcock, 1948. Translated by Evelyn Winkworth. 116 pp., 95 plates, 6 in color. \$10.***

This is the American edition of the German text published in Basle in 1945. An English edition appeared in the series of the Pleiades Books.

Once again Jean Fouquet is presented, this time with a more elaborate historical background and in the company of the Master of King René d'Anjou, the Master of 1456, Jean Colombe and Jean Bourdichon, all of whom were working in France in the second half of the fifteenth century. Although the book was apparently designed for both the general reader and the student, it must be disappointing to both, for the author adds little to what has already been published in French and English. Fouquet is a remarkably fine painter about whom very few external facts are available. There are few problems more tempting to a scholar than the search for more data, the re-examination of earlier hypotheses and the opportunity to make a fresh analysis of the artist's style and of his relation to his times. Wescher has had the benefit of the works of Comte Paul Durrieu, Trenchard Cox (1931), Henri Focillon (*Gazette des Beaux-Arts*, 1936), and Klaus Perls (Hyperion Press, 1940). For his book he has provided a somewhat formal pattern of social, political and literary events, choosing interesting information but not creating from it a very clear picture of the conditions in which Fouquet and these other painters worked. There is good reason for including the studies of Jean Colombe and Jean Bourdichon because they reflect in a manneristic fashion so much that was invented by Fouquet. The connection of Fouquet with the Master of King René is stylistically slight, but it is good to see more of the beautiful *Cœur d'amours épris*. What is surprising is the mere mention or complete omission of other significant painters of Fouquet's time, such as Charenton, Froment and Simon Marmion.

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Simplification for the general reader of the problems of fifteenth-century French painting cannot excuse the author for sometimes implying as accepted fact more than can yet be proved. Here is a simple example from the opening sentences of the chapter on Fouquet's life (p. 23): "Jean Fouquet was born at Tours about 1420 and, if a document discovered by Yves de Raulin is to be trusted, was the illegitimate child of a priest and an unmarried woman. In a papal brief of the year 1449, by which his birth was legitimized at his own proposal, he is mentioned as a cleric of the Diocese of Tours, which meant that, probably with the help of his father, he had studied and had taken holy orders." Now readers of Cox or Durrieu would know that this date of Fouquet's birth is hypothetical. Moreover, the allusion to the document in the Vatican archives (published by Perls) is misleading without the text of the document and an explanation that we cannot be quite sure that it refers to our Jean Fouquet.

A review of the data and theory by which a semblance of the life of Fouquet has been evolved may not make very interesting reading, but at least the student and the general reader could hope for a better understanding of the artist's style through an interpretation of his achievements. It is a pity to pass lightly again over the most obvious evidences of the relation of Fouquet's style both to the northern European workshops and to his Italian contemporaries. A judicious choice of photographs alone would make clear some of the analogies. This reviewer found, in an intensive study of Fouquet's miniatures, that color is as important a factor as volume and space in the organization of complex compositions. This matter cannot be left to poor color reproductions. Only Focillon has attempted to express in words the full character of Fouquet's masterly painting.

This reader does not accept the author's judgment of the importance of the *Pietà* of Nouans, his exclusion of the silver-point drawing of a Roman legate, or his inclusion, even with reservations, of the Sachs roundel. Certainly the alleged re-

semblance of the Isaiah of the Annunciation of Aix to the figures of Cueur and Désir is not easy to follow, nor can one subscribe to "the only tenable theory" that the Master of King René was a native of Provence and not of Anjou. The realism of René's artist is quite unlike that of Fouquet or of painters working in the south of France.

Jean Colombe and Jean Bourdichon learned much and borrowed more from Fouquet but remain superficial. The *Building of Troy* (fig. 59) illustrates not so much the former's "fantastic creative power" as his remarkably poor taste. There is no mention of the stained glass in the cathedral of Bourges which was commissioned by Jacques Coeur and apparently designed in the atelier of Jean Colombe. As the author states, Jean Bourdichon's art "was not blessed by an over-rich imagination," and the Triptych of Loches is much too good to attribute to him. This reviewer would not even accept the statement (p. 87) that the miniatures of the Four States of Society "with their almost surrealist charm of surface constitute his best work," nor can she follow at all the closing paragraph of the text.

There is much interesting material in the notes on the plates. The index supplies under the names of the artists a list of the works attributed to each one. The bibliography for Fouquet is summed up as being mentioned in the monographs by Cox and Perls, which makes it practically useless for one who does not have those books. On the other hand it is good to have the references for other painters brought up to date and to have the list of additional works consulted.

Jan Tschichold is to be complimented on the format of the book, with its clear type and luxuriously wide margins. The color plates are very poor indeed for all except the Master of 1456, because the reds and greens are both false, but the black-and-white reproductions are much clearer than those used by Faber and Faber or the Hyperion Press.

ELEANOR P. SPENCER  
Goucher College

## Latest Books Received

- Cary, Joyce, *THE HORSE'S MOUTH*, New York, Harper, 1950. 311 pp. \$3.
- CEZANNE, with introduction and notes by Adrian Stokes, New York, Pitman, 1950. 24 pp., 10 color plates. \$1.95.
- CHAGALL, with introduction and notes by Michael Ayrton, New York, Pitman, 1950. 24 pp., 10 color plates. \$1.95.
- Clark, Kenneth, *LANDSCAPE PAINTING*, New York, Scribner's, 1950. xv + 148 pp., 104 plates. \$5.
- Cooper, Douglas, *FERNAND LEGER ET LE NOUVEL ESPACE*, London, Lund Humphries, 1949. xv + 181 pp., 133 illus., 8 in color. \$10.
- Curtius, Ludwig, *ROME: AN ILLUSTRATED SELECTIVE GUIDE TO ALL IMPORTANT ART TREASURES IN ROME AND ITS ENVIRONS*, New York, Pantheon, 1950. 185 pp., illus., insert map and pamphlet. \$1.95.
- Dickson, Harold E., *JOHN WESLEY JARVIS, AMERICAN PAINTER: 1780-1840, WITH A CHECKLIST OF HIS WORKS*, New York, New-York Historical Society, 1949. xx + 476 pp., 105 plates. \$10.
- FILMS ON ART: A SPECIALIZED STUDY, AN INTERNATIONAL CATALOGUE, Paris, Unesco, 1949. 72 pp., 44 illus. \$7.5.
- Giedion, Siegfried, *SPACE, TIME AND ARCHITECTURE: THE GROWTH OF A NEW TRADITION*, Cambridge, Harvard University, 1949. Eighth printing, enlarged. xviii + 665 pp., 321 illus. \$10.
- Greene, J. A., *ELEMENTS OF DRAWING*, New York, Macdonald, 1949. 127 pp., illus. with diagrams, drawings and photographs. \$1.80.
- Gual, Enrique F., *RUFINO TAMAYO*, Mexico City, Fischgrund, n.d. 10 color reproductions, introductory pamphlet.
- Lassaigne, Jacques, *EUGENE DELACROIX*, New York, Harper, 1950. 20 pp. text, 39 plates, 9 in color. \$2.50.
- Lifka, Bohumir, *LA PIQUEZA DEL BORADO ECLESIASTICO EN CECOSLOVAQUIA: EL NINO JESUS DE PRAGA*, Prague, Slinx, 1949. 70 pp., 103 plates in black and white and color.
- Mack, Gerstle, *TOULOUSE-LAUTREC*, New York, Knopf, 1949. Third edition. xxix + 370 pp., 58 plates, 1 color plate, 1 fold-out. \$5.
- MUSEUMS IN MODERN LIFE, London, Royal Society of Arts, 1949 (reprinted from the *Journal of the Royal Society of Arts*, Vol. xcvi, 1949). 108 pp., illus., with fold-outs. 5s 6d, paper. 7s 6d, cloth.
- Patel, Baburao, *GREY DUST*, compiled and edited by Sushila Rani Patel, Bombay, Sumati, 1949. viii + 249 pp., illus.
- PETER PAUL RUBENS: *THE BATTLE OF THE AMAZONS*, with introduc-

Jean Fouquet,  
Detail of  
*Pietà de Nouans*,  
reproduced from  
Grete Ring,  
*A Century of  
French Painting*.



- tion by Professor Leo Van Puyvelde, New York, Harper, 1950. 15 pp., 8 color plates, boxed. \$2.50.
- Ring, Grete, *A CENTURY OF FRENCH PAINTING: 1400-1500*, New York, Oxford (Phaidon), 1950. 251 pp., 223 plates, 6 in color. \$8.50.
- ROYAL PORTRAITS, with introduction and notes by R. H. Wilenski, New York, Pitman, 1950. 24 pp., 10 color plates. \$1.95.
- Schevill, Ferdinand, *THE MEDICI*, New York, Harcourt, Brace, 1949. xi + 240 pp., illus. \$4.
- Seymour, Charles, Jr., *MASTERPIECES OF SCULPTURE FROM THE NATIONAL GALLERY OF ART*, Washington, National Gallery, 1949. 183 pp., 142 pp. of plates. \$9.75.
- Shoolman, Regina and Charles E. Slatkin, *SIX CENTURIES OF FRENCH MASTER DRAWINGS IN AMERICA*, New York, Oxford, 1950. xxviii + 257 pp., 145 illus., 1 color plate. \$7.50.
- VAN GOGH (1853-1890), with an introduction and notes by Philip James, New York, Pitman, 1950. 24 pp., 11 color plates. \$1.95.
- Watson, Led, *THE LIFE IN FIGURE DRAWING*, Scanton, International Textbook Co., 1950. xviii + 229 pp., illus., 1 color plate. \$5.





**FERRARI, 63 E. 57, to Apr. 9:** Buzzelli W'cols. Amer. Old and New Art.

**FRIEDMAN, 20 E. 49, Apr. 1-29:** Line Drawgs. Humorous and Decorative Illustrations and Cartoons by Leon Wink.

**Grand Central, 15 Vanderbilt, Apr. 4-15:** Gouaches. W'cols and Drawgs of Grand Central Moderna.

**Apr. 11-22:** Albion Shelton Marines. Apr. 18-29: Herbert J. Gutz W'cols. Apr. 20-29: Evolution of a Pig-Xavier Gonzales. Apr. 23-May 6: Stanley W. Crane Pigs. To Apr. 8: Pigs by Hobart Nichols.

**Grolier Club, 47 E. 60, Apr. 19-May 11:** Great Books in the Field of Belles Lettres Issued in Countries Belonging to the U.N.

**Hebrew Museum, 1109 Fifth, to Apr. 23:** Pigs by the Late Leon Garland.

**Kootz, 600 Madison, to Apr. 10:** Selected Pigs by the Late Arshile Gorky. Apr. 11-May 1: New Pigs by Robert Motherwell.

**Kraushaar, 32 E. 57, Apr. 3-22:** Pigs by Gifford Beal. Apr. 24-May 13: W'cols, Drawgs, Monotypes by Katharine Sturges.

**Laurel, 108 E. 57, to Apr. 7:** Gouaches by Jimmy Ernst. Apr. 10-21: New York University. Apr. 22-May 6: Pigs by Hananiah Harari.

**Leicht, 559 Madison, to Apr. 15:** Pigs by Otis Dozier. **March 11, E. 57, to Apr. 15:** Pigs by Joseph DeMartini.

**Metropolitan Museum of Art, Fifth and 82, to Apr. 30:** Amer. Artists Under Thirty-Six. Apr. 1-May 21: Art Treasures from the Vienna Coll. Apr. 1-Indef.: Adam in the Looking Glass, Men's Fashions, Mexican Prints Since 1700. Apr. 21-Indef.: 20th Ann. Exhib.

**Midtown, 605 Madison, to Apr. 15:** Recent Pigs by Henry Koerner. Apr. 18-May 6: Pigs of Italy by William Thon.

**Mick, 55 E. 57, Apr. 3-22:** W'cols by John Whorf.

**Morgan Library, 29 E. 36, to Apr. 22:** The Letter. **Museum of the City of New York, Fifth and 103, Apr. 1-30:** Huslands and Wives of the N. Y. State. N. Y. A. Harari. Photographed by Byron. Apr. 11-Indef.: Stranger in Manhattan. **Museum of Modern Art, 11 W. 53, to May 7:** Recent Acquisitions. Mies van der Rohe Model. To June 11: Charles Demuth—Franklin Watkins. **National Academy of Design, 1083 Fifth, to Apr. 9:** Nat'l Academy of Design 125th Anniversary Exhib. Apr. 27-May 17: Audubon Artists 8th Ann. Exhib.

**National Serigraph Society, 38 W. 57, to Apr. 29:** 11th Ann. Exhib.

**Newhouse, 15 E. 57, to Apr. 30:** Old Masters. Including 17th Cen. Dutch and 18th Cen. English Masters.

**New School for Social Research, 66 W. 12, Apr. 11-29:** Sculpt. and Pigs from Colombia.

**New York Historical Society, 170 Central Pk. W., to Apr. 9:** 20th Cen. N.Y. Pen and Ink Sketches by Vernon Howe Bailey. To July 31: N.Y. in 1850. Apr. 4-15: Amer. Fine Printing, 1890-1910. **Persons, 15 E. 57, to Apr. 15:** Pigs by Richard Voussatte-Dart and Jean Miles.

**Pessolotti, 121 E. 37, Apr. 3-29:** Sculpt. and Monotypes by the English Sculptor, Robert Adams.

**Peridot, 6 E. 12, to Apr. 25:** Pigs by James Brooks. Apr. 27-May 13: Pigs by Alfred Russell.

**Petit, 32 E. 58, to Apr. 30:** Mod. French Pigs. **Perspectives, 34 E. 51, to Apr. 15:** 9 Recent Pigs by Stanley W. Hayter.

**Public Library, 476 Fifth, to Apr. 15:** An Author's Camera—Photos of Literary Personalities by Carl Van Vechten. To Apr. 30: Mod. Small Garden. To May 3: Utamaro, Japanese Print Maker. To June 29: Persian Illuminated Manuscripts. To June 29: Amer. Cities: 100 Years Ago.

**Pyramid, 59 E. 8, to Apr. 12:** Gretna Campbell and Phyllis Goldstein. Apr. 13-May 3: New Members' Exhib.

**Rabinovitch Photography Workshop, 40 W. 56, Apr. 3-29:** A Selection of Fine Photos.

**Reverend Museum, 310 Riverside Dr., Apr. 2-16:** Photog. by the Manhattan Camera Club.

**Sculptors' Gallery, 4 W. 8, Apr. 1-30:** Building Fund Benefit Sale.

**Schumann, 5 E. 57, to Apr. 22:** Pigs by Rico Lebrun.

**Silverman, 32 E. 57, Apr. 1-30:** Sculpt. by Degas. **Van Diemen-Lindenfeld, 21 E. 57, to Apr. 7:** Pigs by Augustus Goetz. Apr. 11-24: Pigs by Frederick Seeger. Apr. 27-May 10: Pigs by Minna Citron.

**Viciano, 42 E. 57, to Apr. 30:** Sculpt. Monotypes and Gouaches by Mirko.

**Wycher, 794 Lexington, to Apr. 12:** Color Woodcuts by Antonio Frasconi.

**Whitney Museum of Art, 19 W. 8, Apr. 1-May 28:** 1950 Ann. Exhib. of Contemp. Amer. Sculpt. W'cols and Drawgs.

**Willard, 32 E. 57, to Apr. 15:** Norman Lewis. Apr. 18-May 6: David Smith.

**NORFOLK, VA. Norfolk Museum of Arts and Sciences, Apr. 2-23:** Colored Drawgs by Alexander Archipenko. Apr. 9-30: Pigs by Henrietta Hoopes. Apr. 9-May 7: Pigs by Ethel Tyler Holland.

**NORMAN, OKLA. University of Oklahoma, Museum of Art, Apr. 1-20:** Pigs by Artists of Cleveland. Ohio. Apr. 15-May 1: Dutch 17th Cen. Pigs.

**NORTHAMPTON, MASS. Smith College Museum of Art, Apr. 9-30:** Domestic Architecture of the

San Francisco Bay Region (AFA), Apr. 15-30: Prints by Elbridge Kingsley.

**NORTHFIELD, MINN. Bolin Memorial Hall, Apr. 9-29:** World of Illusion: Elements of Stage Design (MOMA).

**NORWICH, CONN. Slater Memorial Museum, Apr. 16-30:** An Outline of Amer. Pig.

**OAKLAND, CALIF. Mills College, Apr. 4-25:** Drawgs by Rico Lebrun (AFA).

**OVERLIN, OHIO Allen Memorial Art Museum, Oberlin College, Apr. 10-May 1:** Sculpt. by Painters (MOMA). Apr. 24-May 15: Robert Maillart, Engineer (MOMA).

**OKLAHOMA CITY, OKLA. Oklahoma Art Center, to Apr. 9:** English Prints (MMA).

**OMAHA, NEBR. Society of Liberal Arts, Joslyn Art Museum, Apr. 2-30:** Omaha Public Schools Exhib. of Children's Art. Apr. 9-May 7: Lens and Shutter Ann.

**OSWEGO, N. Y. State Teachers College, Apr. 4-25:** Coban W'cols (AFA).

**OWATONNA, MINN. Josten's, Apr. 2-23:** Mod. Jewelry Under Fifty Dollars (AFA).

**OXFORD, MISS. Mary Buie Museum, to Apr. 28:** Scenes from Mex., Oils and W'cols by Homer Castled.

**University of Mississippi Art Gallery, to Apr. 23:** Approaches to Drawg.

**PASADENA, CALIF. Pasadena Art Institute, to Apr. 30:** Nat. Architectural Show. Contemp. Sculpt. by Albert Stewart.

**Public Library, Apr. 6-27:** Children's Books of Yesterday (AFA).

**PHILADELPHIA, PA. Art Alliance, to Apr. 5:** Pigs by Edward J. Smith. To Apr. 9: Prints and Engravings by Roger Lacouriere. To Apr. 16: Oils and Illustrations by André Girard. To Apr. 26: Oils and Drawgs by Lucius Crowell. To Apr. 30: Crafts Exhib. by Virginia Wireman Cate, Kathryn Finkbeiner Gross and Richard Reinhardt. To May 3: Pigs by Isabel Branson Cartwright. Apr. 4-30: W'cols and Drawgs by Ogden Pleissner. Apr. 11-May 7: Photos and Drawgs of Recently Completed School Buildings. Apr. 18-May 14: Mural Scrolls by Alexander Calder, Henri Matisse, Matta Echaurren and Joan Miro. Mod. Furniture by Lort-Neagle. Drawgs and W'cols by Philadelphia Artists. Apr. 28-May 22: Pigs by Tom Bostelle. **Contemporary Art Association, to Apr. 19:** Decorative Arts. Apr. 27-May 17: Art for Use.

**Dubin Galleries, Apr. 6-30:** Oils and Gouaches by Leonard Nelson.

**Pennsylvania Academy of Fine Arts, Apr. 11-23:** Oils by Charles Cozier. Apr. 11-May 7: Mem. Exhib. of Sculpt. W'cols and Drawgs by Alexander Portland.

**Print Club, Apr. 10-28:** 27th Ann. Exhib. of Etching.

**PITTSBURGH, PA. Arts and Crafts Center, Apr. 2-25:** Scalander Silk Co. Showing of Fabrics.

**PITTSBURGH, N. J. James R. Marsh Gallery, Apr. 5-June 1:** Pigs by Anne Steel Marsh. Apr. 15-Indef.: Early Amer. Chandeliers.

**PORTLAND, ME. Sweet Memorial Art Museum, Apr. 16-May 14:** 51st Ann. Photog. Salon.

**PORTLAND, ORE. Portland Art Museum, to Apr. 20:** 20 Amer. Pigs of Today. Apr. 1-30: Lilyan Veatch. Artists of Ore. Apr. 22-May 21: Artists of Ore. 1950. Ann. Exhib.

**PRINCETON, N. J. Art Museum, Princeton University, Apr. 3-16:** Selections from Rouault's *Miscere*. Apr. 18-May 7: Chinese Pigs from the Coll. of the Art Mus.

**PROVIDENCE, R. I. Rhode Island School of Design Museum, to Apr. 9:** Contemp. Irish Art. Apr. 1-May 14: Sculpt. 1850-1950. Apr. 9-30: 100 Best News Photos from the Providence Journal.

**QUINCY, ILL. Quincy Art Club, Apr. 10-May 7:** Pigs and Prints from the Upper Midwest (AFA).

**RACINE, WIS. Charles A. Watum Museum of Fine Arts, Apr. 1-30:** Faculty Show—Univ. of Ill. Richard Jensen. One-Man Show. Wis. Art—Gimbel Art Coll.

**RALPHIGH, N. C. State Art Gallery, to Apr. 14:** Prints from the Gallery Coll. Apr. 23-May 14: H. T. Wijdeveld. One-Man Show.

**RENO, NEV. Art Gallery, University of Nevada, Apr. 2-22:** Landscapes of the West by Oscar B. Jacobson.

**RICHMOND, IND. Art Association, Apr. 9-24:** Early Amer. Pigs. Apr. 9-30: Romantic Realism in 19th Cen. Amer. Pig (AFA).

**RICHMOND, VA. Virginia Museum of Fine Arts, to Apr. 16:** Home and the Machine. To June 9: Amer. Rooms in Miniature.

**ROCHESTER, N. Y. Memorial Art Gallery, Apr. 10-May 8:** Masterpieces of Italian Religious Pig. Good and Bad in Design. Photos by Gerta Petrich.

**ROCKFORD, ILL. Rockford Art Association, Apr. 3-May 5:** 26th Ann. Rockford and Vicinity Artists' Exhib.

**ROCKLAND, ME. William A. Farnsworth Library and Art Museum, Apr. 1-30:** Knox County Camera Club Ann. Apr. 4-May 2: Amer. Prints and Crafts. Drawgs and W'cols by Josiah Tabbly.

**ROSWELL, N. MEX. Roswell Museum, Apr. 1-Indef.: The Work of Peter Hurd.**

**ST. LOUIS, MO. City Art Museum, to Apr. 30:** Landscape in Prints.

**Washington University, Apr. 16-May 7:** Art Schools, U.S.A., 1949 (AFA).

**ST. PAUL, MINN. Hamline University Galleries, to Apr. 5:** Pigs by Amer. Contemp. Artists (Contemp. Art Gal.). Apr. 14-May 15: Recent Pigs by Arthur Over and Murray Turnbull.

**St. Paul Gallery and School of Art, to Apr. 27:** Chinese and Japanese Pigs. Sculpt. and Prints from the Coll. of Francis Ellis.

**ST. PETERSBURG, FLA. Art Club of St. Petersburg, Apr. 10-16:** Oils and W'cols by Fred Rigley.

**Apr. 17-30:** Oils by R. H. McKelvey and A. Covey.

**SACRAMENTO, CALIF. California State Library, Apr. 3-28:** Sierra Camera Club.

**E. B. Crocker Art Gallery, Apr. 1-13:** Calif. W'col Soc. Apr. 1-30: Pigs and Drawgs by Old Masters. Pigs of the Calif. School.

**SAN ANTONIO, TEX. White Memorial Museum, to Apr. 4:** Santos: Religious Folk Art. W'cols by Janet Shook. Southwest Prints.

**SAN MARINO, CALIF. Huntington Library and Art Gallery, to May 31:** London As it Is, 1842. Lithographs by Thomas Shotton Boys. Apr. 1-Indef.: Mezotints from "Liber Studiorum" by J. M. W. Turner.

**SANTA FE, N. MEX. Museum of New Mexico, Apr. 1-30:** Non-Jury One-Man Shows. N. Mex. Artists. Invitation Exhib. N. Mex. Artists. Apr. 23-May 6: 150 Prize-Winning Pictures. State-Wide School Art Show.

**SARASOTA SPRINGS, N. Y. Shidmore College, Apr. 6-24:** Lithographs by Ernst Barlach. Apr. 9-30: The Fifty Books of the Year, 1949 (AIGA).

**SCRANTON, PA. Everhart Museum of Natural Science and Art, Apr. 12-Indef.: Pigs by Lucy Hayward Barker.**

**SEATTLE, WASH. Henry Gallery, University of Washington, to Apr. 19:** Mies van der Rohe. Hyde Sculpt. Children's Drawgs from Poland. Apr. 16-May 7: New Directions in Mod. Pig (AFA).

**Seattle Art Museum, Apr. 6-May 7:** Pigs and Drawgs by Winslow Homer and Eastman Johnson. 8th Seattle Internat'l Exhib. of Photog. Pigs by Kaufman, May Marshall and Clarence Steele.

**SHREVEPORT, LA. Shreveport Art Club, Apr. 1-30:** Pigs by the Marines.

**SIOUX CITY, IOWA Sioux City Art Center, Apr. 4-May 1:** Ann. Photog. Salon.

**SPRINGFIELD, ILL. Illinois State Museum, to Apr. 24:** Oils by Myrtle Lee Zimmerman. Woodcarvings by Fred Meyers.

**SPRINGFIELD, MASS. Springfield Museum of Fine Arts, Apr. 3-23:** Ceramic Sculpt. by Cranbrook Students. Apr. 9-30: 6th Ann. College Students Exhib.

**SPRINGFIELD, MO. Springfield Art Museum, Apr. 1-30:** 20th Ann. Exhib.

**STANFORD UNIVERSITY, CALIF. Thomas Welton Stanford Art Gallery, to Apr. 7:** A Stanford Family Album. Apr. 9-30: Japanese Folk Arts. Stanford Camera Club.

**STATEN ISLAND, N. Y. Staten Island Museum, to Apr. 5:** Craft Show for All Ages. Apr. 16-May 20: Ann. Spring Exhib. by Staten Island Members.

**STURBRIDGE, MASS. The Public House, Apr. 3-30:** W'cols by E. Zabricki, Banta and Oliver Smith.

**TACOMA, WASH. Tacoma Art Association, to Apr. 7:** Pigs by Winslow Homer, Eastman Johnson and Emily Carr. Drawgs by John Leedom. Apr. 11-May 5: Pigs from San Francisco Mus. Serigraphs for Children (Nat'l Serigraph Gall.).

**TALLAHASSEE, FLA. Florida State University, Apr. 6-27:** Max Weber Drawgs and Gouaches (AFA).

**TAMPA, FLA. Tampa Art Institute, Apr. 4-17:** Ceramics. Apr. 18-May 1: Miniatures by Mrs. Jos. Knich and James Enos. W'cols by Margaret Stewart and Maude Fowler.

**TOLEDO, OHIO Toledo Museum of Art, Apr. 2-30:** Newspaper Photog. Art Work of Toledo Public School Teachers.

**TOPEKA, KANS. Midvale Art Museum, Washburn Municipal University, to Apr. 7:** Bill Brandt and Henry Cartier-Bresson. Photog. Exhib. To Apr. 17: New Amer. Painters. Apr. 5-26: Grandma Moses Exhib. Apr. 12-May 3: Pigs by French Children.

**TULSA, OKLA. Philbrook Art Center, Apr. 4-30:** 10th Okla. Ann.

**UNIVERSITY, ALA. University of Alabama, Apr. 6-27:** 20th Cen. W'cols, Amer. and Foreign (AFA). Apr. 16-30: Contemp. Amer. Pigs.

**UTICA, N. Y. Munson-Williams-Proctor Institute, Apr. 9-30:** L. Moholy-Nagy Mem. Exhib. (AFA). Old Master Drawgs (AFA).

**WASHINGTON, D. C. Arts Club, to Apr. 7:** Soc. of Wash. Artists. Apr. 10-28: Wash. W'col Club. **Corcoran Gallery of Art, Apr. 2-May 7:** 2nd Internat'l Salon of Photog. Art. Apr. 7-23: Advertising Art. **Library of Congress, Apr. 24-Aug. 31:** 8th Ann. Exhib. of Prints. Apr. 24-Sept. 1: Sequi-centennial Exhib. of the Library of Congress and of the Federal Government in the District of Columbia. **National Collection of Fine Arts, Smithsonian Institute, Apr. 1-30:** Biennial. 2nd Nat'l League of Amer. Pen Women, Hawaii (AFA). **National Gallery of Art, Apr. 9-Indef.: New Acquisitions in the Rosenwald Coll.** **Pen and Ink Union, Apr. 3-28:** Pigs by Pablo Burchard of Chile.

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WASHINGTON, D. C., MAY 24-25, 1950

SEE BACK COVER FOR DETAILS

Philips Memorial Gallery, to Apr. 10: Pts by Paul Klee.  
 Whyte Gallery, Apr. 10-30: Recent Pts by Bernice Cross.  
**WESTFIELD, MASS.** Westfield Athenaeum, Apr. 1-30: Central Amer. Life.  
**WEST PALM BEACH, FLA.** Norton Gallery and School of Art, to Apr. 9: Norton School Student Ann.  
**WICHITA, KANS.** Wichita Art Museum, Apr. 1-30: Pts from Knoedler Gal.  
**WILMINGTON, DEL.** Society of Fine Arts, Apr. 5-30: Delaware Furniture Arranged in Harmonious Settings.  
**WOODSTOCK, N. Y.** Rudolph Galleries, Apr. 1-30: Pts by Woodstock Artists in Miami, Fla.  
**WORCESTER, MASS.** Worcester Art Museum, to Apr. 9: Contemp. Prints of the "Passion".  
**YONKERS, N. Y.** Hudson River Museum, Apr. 4-25: 35th Ann. Exhbi., Yonkers Art Assn.  
**ZANESVILLE, OHIO** Art Institute, Apr. 2-May 2: The Grand Manner—Baroque Art.

## Where to Show

### NATIONAL

**BLOOMFIELD, N. J.** 2nd Spring Festival Show of Amateur Creative Arts, June 9-11, Society of Creative Amateur Artists. Open to all amateur artists.

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**IRVINGTON, N. J.** 17th Annual Exhibition, May 7-26, Irvington Art and Museum Association. Open to all living American artists. Media: oil, watercolor, black and white, sculpture. Entry fee. Jury. Prizes. Entry cards due Apr. 28. For further information write May E. Bailett, Sec'y, Free Public Library, Irvington 11, N. J.  
**LAGUNA BEACH, CALIF.** 9th National Print Exhibition, May 3-28. Media: block prints, aquatints, mezzotints and silk prints either in black and white or color. Jury. Prizes. Entry fee \$1. Entry cards due Apr. 18. Work due Apr. 20. For further information write P. D. Glasford, Laguna Beach Art Association, Laguna Beach, Calif.  
**NEW YORK, N. Y.** Audubon Artists 8th Annual Exhibition, Apr. 27-May 17. National Academy Galleries. Open to all artists working in U. S. All media. Jury. Prizes. Entry fee \$3. Entry cards and work due Apr. 13. For further information write Ralph Fabri, 1083 Fifth Ave., New York 28.  
**Ecclesiastical Sculpture Competition.** Open to sculptors working in the U. S. Any subject pertaining to the life and time of Christ and/or persons or episodes associated therewith may be used. Jury. Awards. Work due Apr. 30. For further information write National Sculpture Society, 1083 Fifth Ave., New York 28, N. Y.

### REGIONAL

**ATHENS, OHIO** 8th Annual Ohio Valley Oil and Water Color Show, July 1-31, Edwin Watts Clubb Gallery. Open to residents of Ohio, Ind., Ill., W. Va., Pa. and Ky. Media: oil and watercolor. Jury. Prizes. Entry cards due June 1. Work due June 10. For further information write Dean Earl C. Seigried, College of Fine Arts, Ohio University, Athens, Ohio.  
**BRISTOL, VA.** 7th Annual Regional Exhibition, May 2-25. Open to artists of Va., W. Va., Ky., Tenn., N. C., Ga., and District of Columbia. Media: oil, watercolor and graphics. Entry fee. Prizes. Work due Apr. 15. For information write C. Ernest Cooke, Virginia Intermont College, Bristol, Va.  
**COLUMBUS, OHIO** 26th Annual Circum Exhibition, November. Ohio Watercolor Society. Open to present and former residents of Ohio. Media: watercolor, gouache and casein. Jury. Prizes. Membership dues of \$3.50. Work due Oct. 7. For further information write Edith McKee Harper, 1403 Corvallis Ave., Cincinnati, Ohio.  
**DALLAS, TEX.** 21st Annual Dallas Exhibition of Painting and Sculpture, Apr. 30-May 28. Open to residents of Dallas County. Media: oil, tempera, watercolor, gouache, pastel and sculpture in any medium. No entry fee. Jury. Prizes. Entry cards and work due Apr. 16. For further information write Mrs. Jett Rogalia, Dallas Museum of Fine Arts, Dallas 10, Tex.  
**DENVER, COLO.** 56th Annual Regional Show, June. Schleier Memorial Gallery. Open to artists living in states west of the Mississippi and also Wis. and Ill. Media: painting, sculpture, prints and drawings, ceramics and textiles. Jury. Prizes. Work due June 10. For further information write Denver Art Museum, 14 Avenue and Acoma St., Denver 4.  
**GRAND RAPIDS, MICH.** 6th Western Michigan Annual Artists' Competition, Apr.-May. Friends of American Art. Open to present and former residents of Michigan. Jury. Prizes. Entry fee 50¢. Entry cards due Apr. 16. Work due Apr. 19. For further information write Grand Rapids Art Gallery, 230 East Fulton St., Grand Rapids, Mich.  
**MEMPHIS, TENN.** 3rd Memphis Biennial, Dec. 1-29. Open to artists born in or residents of Ark., Miss., and Tenn. Jury. Prizes. Work due Nov. 6. For further information write Brooks Memorial Art Gallery, Overton Park, Memphis, Tenn.  
**PITTSBURG, KANS.** 2nd Annual Kansas Painters Exhibition, June. Open to artists born in or now living in Kansas. Media: watercolor and oil. Jury. Prizes. Work due May 1. For further information write Eugene Larkin, Kansas State Teachers College, Pittsburg, Kans.

### SCHOLARSHIPS AND AWARDS

Louis Comfort Tiffany Foundation Scholarship Awards, 1950. Scholarships for students of painting, sculpture and the graphic arts intended for men and

women of unusual talent and personal qualifications; open to those under 35 years of age, married or unmarried. Applications due July 1. For further information and applications write Tiffany Foundation, 1083 Fifth Ave., N. Y. 28.  
**Annual Scholarship Contest, High Museum School of Art.** Open to seniors graduating in 1950 from accredited high schools. Media: 3 to 6 drawings or paintings. Winners will receive scholarships covering full tuition in the nine month Winter Session of the High Museum School of Art. Work and entry cards due May 10. For further information write Art Scholarship Contest, High Museum School of Art, 1262 Peachtree St., N.E. Atlanta.  
**Abbey Scholarships for Mural Painting.** Open to citizens of the U. S. and British Commonwealth who on June 1, 1950 were not more than 36 years old and who worked for not less than four years in art schools. Work which represents ability, in any medium, in the direction of mural painting is eligible. To be awarded in December, 1950. Application blanks and outline of proposed work due Nov. 4. For information write the Sec'y, Edwin Austin Abbey Memorial Scholarships, 3 E. 89 St., New York 28.  
**McCandlish Awards for 1950.** Open to all artists. 24 sheet poster design advertising any product is eligible. Jury. Prizes totaling \$1350. Work due Apr. 28. For further information write McCandlish Lithograph Corp., Roberts Ave. and Stokley St., Philadelphia 29, Pa.

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Washington 6, D. C.

## OREGON

### MUSEUM ART SCHOOL

DAY AND EVENING CLASSES  
14 INSTRUCTORS

CATALOG

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### SCHOOL OF ART BRADLEY UNIVERSITY

B.F.A. & M.A. in Painting,  
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For catalog, application form, and scholarship information, write to the Secretary.

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pd, painting and drawing  
g, graphics  
c, crafts  
ca, commercial art  
des, design  
id, industrial design  
p, photography  
aa, art appreciation and history  
f, fashion  
ill, illustration  
int, interior decorating  
arc, architecture  
s, sculpture

ATLANTA, GA. High Museum School of Art, Box T,  
1262 Peachtree St., N.E. pd, ca, id, c.  
BLOOMFIELD HILLS, MICH. Cranbrook Academy of  
Art, pd, int, c, arc, s, des.  
BOSTON, MASS. Boston Museum School, 230 The  
Fenway. pd, g, s, c, ca, Reg. for summer session  
until Apr. 15.

Butera School of Fine Arts, 240 Huntington Ave.  
ca, ill, pd.

BROOKLYN, N. Y. Brooklyn Museum Art School,  
Eastern Pkwy. pd, s, ca.

CHICAGO, ILL. Art Institute of Chicago, Michigan  
Ave. at Adams St. pd, id, ca.

The Institute of Design, 632 N. Dearborn St. arc,  
des.

FALL RIVER, MASS. Bradford Durfee Technical In-  
stitute, 64 Durfee St. ca, f.

KANSAS CITY, MO. Kansas City Art Institute and  
School of Design, 4415 Warwick Blvd. pd, s, c, ca,  
ill, f, id, int, g.

LOS ANGELES, CALIF. University of Southern Cal-  
ifornia, pd, s, aa, des. Summer session June 26-  
Aug. 4, Aug. 7-Sept. 1.

MADISON, WIS. University of Wisconsin, pd, s, g, c,  
des. Summer session June 23-Aug. 18.

NEW YORK, N. Y. Jamezine Franklin School of Pro-  
fessional Arts, 460 Park Ave. ca, f, ill, int, des.  
Summer session July 10-Aug. 18.

Ozenfant School of Fine Arts, 208 E. 20 St. pd, des.  
School for Art Studies, 250 W. 90 St. pd, s, c, g, ill,  
ca. Instructors: A. W. Brown, M. Glickman,  
G. Picken, H. Beckhoff, I. Soyfer, J. Hirsch. \$22  
per month.

OAKLAND, CALIF. California College of Arts and  
Crafts, Broadway at College. pd, aa. Summer ses-  
sion July 3-Aug. 11. Reg. to July 12. \$55 and \$65.

PEORIA, ILL. Bradley University School of Art,  
pd, s, g, ca.

PHILADELPHIA, PA. Moore Institute of Art, 1330  
N. Broad St. des, ca, f, pd, int, c.

Pennsylvania Academy of the Fine Arts, 120 N.  
Broad St. pd, ill, s. Summer school at Chester  
Springs, Pa.

PORTLAND, ORE. Oregon Museum Art School,  
S. W. Park and Madison St. pd, c. Instructors:  
W. Givler, Dean, F. Farr, J. McLarty. Summer  
session June 19-July 28. \$25.

PROVIDENCE, R. I. Rhode Island School of Design,  
26 College St. pd, ca, id, s, ill, c, f, des.

PROVINCETOWN, MASS. Morris Davidson School of  
Modern Painting, Miller Hill Rd. pd. Summer  
session June 12-Sept. 1.

ST. PAUL, MINN. Macalester College, Crystal Lake  
Art Colony. Mural workshop and composition.  
Write to Paul Laporte, Dept. of Art, Macalester  
College.

STATE COLLEGE, PA. Pennsylvania State College,  
pd, aa, c. Instructors: H. Pittman, A. W. Case,  
V. Lowenfeld, J. Bookbinder. Summer session June  
13-30, July 5-Aug. 11, Aug. 14-Sept. 2. \$9 per  
credit.

SKOWHEGAN, ME. Skowhegan School of Painting  
and Sculpture, pd, s. Summer session July and  
Aug. Instructors: A. Rattner, G. Maldarelli, S.  
Simon, W. Cummings.

TAXCO, MEX. Travel-Art Workshop, pd, c. \$300  
covers all expenses in Mexico. July and Aug.  
Write to Irma S. Jones, 238 E. 23 St., N. Y. 10.

WASHINGTON, D. C. National Art School, 2039  
Massachusetts Ave., N.W. pd, s, aa.



Outdoor sketching from life is popular

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41st Anniversary Program

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**THE PHILLIPS MEMORIAL GALLERY**

MAY 24-25, 1950

WASHINGTON, D. C.

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*Outline Program*

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**WEDNESDAY, MAY 24**

*Morning*

**REGISTRATION**  
**PROGRAM TO BE ANNOUNCED**

*and*

**VISITS TO WASHINGTON MUSEUMS**

*Afternoon*

**CONTEMPORARY AMERICAN ART**  
**EXHIBITIONS:**

Juries vs. Invitations

Prizes vs. Purchases

**THURSDAY, MAY 25**

*Morning*

**AFA MEMBERS' MEETING**

Reports, Election of Trustees,  
and Presentation of Resolutions

**THE MUSEUM AND ITS COMMUNITY**

*Afternoon*

**GOVERNMENT AND ART**

*Evening*

**INFORMAL RECEPTION AND DINNER**

The program will close on the evening of Thursday, May 25, to permit Members and Delegates to secure leisurely train accommodations to Kansas City and Colorado Springs for attendance at the Annual Meetings of the Association of Art Museum Directors and The American Association of Museums.

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*Write for Reservation Now*

The Raleigh and Willard Hotels have set aside a block of rooms for use of Federation Members and Delegates attending the Convention. Write direct to the hotel of your preference, mentioning you are attending the AFA Annual Convention Program.

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The Final Program Will Be Published in the May Issue  
*For program and registration information, write*

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